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Editorial

WE READ a great deal lately in our daily papers of numerous investigations being carried on with the ultimate view of reducing the high cost of living. The Federal Administration, the State and Municipal authorities are all busy in this connection. As the result of these investigations we also learn of the vast stores of food products being held for higher prices by unscrupulous speculators.

Unrest talk has now reached the stage where the word is on every lip. There is unrest of every character in the ranks of labor, due chiefly to the excessive costs of the necessities. Wages have advanced but the increase, in most cases, is not sufficient to meet the always advancing cost of living.

The authorities have certainly been tardy in their efforts to check profiteering. However, since they are awake and alive to the demands of the people, it is to be sincerely hoped that tangible results will shortly follow. It is even hinted that other industries may also come within the scope of the official investigation, and some writers have implied that large quantities of wool are being held back in order to derive the benefit of advancing prices.

This information, if so, cannot be but disquieting to the trade and to the purchaser of clothing. It will make the prospective buyer think twice before he spends his money and more than likely he will defer his purchases until his need becomes really urgent.

Every merchant tailor knows that the price of the raw material has advanced heavily. He also is aware of the new schedule of hours at the mill which curtails production and increases overhead expenses. He has had these facts drummed into him by the woolen salesman. The patrons of his establishment are also acquainted with these facts. But it is not known just how much of the advance is represented by actual increased cost of production and just how much of it represents excessive profits.

For the benefit of those who are not acquainted with the facts of the case in regard to woollens, some believe that it might be a good plan to educate the public by means of publicity, so that they may thereby be informed that those in the tailoring business are asking only a fair price for their merchandise. Others we find hold very different views and contend that the public is sufficiently educated to high prices to make such a step unnecessary. They contend the public knows and is educated to high prices by this time and even look forward to higher priced clothing this fall than ever before. A little shopping around will convince the most skeptical that the advances are general. In comparison with the prices of ready-to-wear clothing, the custom tailor is, in some instances not charging enough as the cost

of labor fluctuates so rapidly that the merchant tailor is never certain what the cost of making a garment will be.

There are many, however, who voice the opinion that the investigation by the Government will not have a palpable effect on prices. If this should be the case the unrest mentioned before would be more and more apparent. Most people have confidence that the investigations will bring down prices which will lead to an even and more contented state.

THERE is no subject of so great concern—unless it be advertising, and the advertising spirit which keeps forcefully and persistently at it—as system for the merchant tailor. System, however, is as essential in any line of mercantile pursuit as it is in tailoring, but it is to the custom tailor that we here address ourselves.

Time was when scratching down a customer's purchase, or measure, or payment, or requisition for merchandise, or record of stock, on a piece of scrap paper and tossing it into a drawer or pigeon-hole for future reference, or simply trusting to memory, might have sufficed, but not so now. At least not in any locality where the development of one's business interests is aimed at. Competition in trade nowadays is keen, and the element of time—time which must be devoted largely to executive work and the building up of custom—is most important. It cannot be wasted in the unraveling of uncertain memoranda or mistakes, as every minute counts.

But system should not be construed to mean a laborious endeavor to install a red tape routine for doing things, by which inimical program energy and valuable hours are sacrificed; but simplicity and effectiveness should be the keynote. Neither may it be necessary to completely revolutionize methods all at once about an establishment, unless they be in a tangled condition indeed, in inaugurating an ameliorative plan to conduct commercial affairs with the minimum amount of internal friction and along the lines of least resistance generally.

Not the majority of, but nearly all, failures in business can be traced to the lack of system, or a weakness in one of the links of the chain. It is therefore a demonstrable fact that the successful merchant fully appreciates the need and advantages of system in his dealings, and has governed himself accordingly by its adoption. Careless, slipshod methods have no place in the economy of modern business, where time is money and actions call for order, exactness and dispatch. You will find your business successful in about the degree to which you apply your efforts in inaugurating a system of handling your business in an intelligent manner.

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For details see advertisement in August issue of the American Gentleman, page 8; or write direct to us.

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ALFRED A. BUCKS
MERCHANT TAILOR
304 DENCKLA BUILDING

PHILADELPHIA

Aug 27th 19

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Yr Oblgt

Respectfully Yours
Alfred A. Bucks

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With much sorrow, we report the recent death of our Mr. Gus A. Erdmann, who was formerly manager of our Chicago Office.

Mr. Erdmann was indeed highly esteemed by his associates, by the merchant tailors and by the members of our firm.

We shall greatly miss him and with his family, we mourn his loss.

S. STEIN & COMPANY

Fifth Avenue—26th Street—Broadway

New York

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AMERICAN GENTLEMAN

September
1919

THE man who is not self-reliant will never travel very far on the business highway.

Self-reliance simply means the ability to make conclusions and to act according to those conclusions. If a man, no matter what his position, gives much thought to the details of his business, but is eternally afraid to go forward without asking somebody else's advice and having his plans approved, he will never succeed. He will continue timid, halting, and fearful to the end of the chapter.

It is a well-known fact that many of our great business men were looked upon askance during the period when they were proving the worth of their ideas. When John Wanamaker began his store, which was to be different in type of service and was only to have one price for everybody, people foretold speedy failure. There were those who looked at Bell's toy telephone as a joke. It was no easy thing for James J. Hill to show that his railroading plans through a despised portion of the continent were of untold value to the country. And there were many who looked upon the locomotive, the steamboat, telegraph, cable, and the flying machine as visionary and success beyond the realms of possibility.

It took brave spirits who had the courage of their convictions to live through those first hard stages, but we should be everlastingly grateful to them that they did, for we are profiting by their determination and their labors today.

THE development of self-reliance should begin in childhood. Little people can early be trained to make prompt, correct decisions. Sometimes it is just as well to let them stand by the wrong choice and to pay the price and learn that advantages and disadvantages have to be weighed carefully before steps are taken. They should be trained to be good sports and to stand by results once they have used their best judgment.

Self-reliance in manhood depends upon three things—first, a thorough knowledge of basic, economic principles which influence *all business*; second, a thorough knowledge of conditions affecting one's own particular kind of business not only locally but nationally; third, a full and adequate knowledge of resources, credits, buying capacity, and outlet of one's own business. The man who has facts at his finger-tips can analyze and reason what is likely to take place in the months to come with fair certainty.

Self-reliance calls forth *patience*. The timid man is almost invariably impatient. He wants results and he wants them quick. And if he doesn't get them quickly he is discouraged and ready to complain bitterly at the turn of the tide.

The man who is self-reliant must have *grit*, for to lose one's nerve is often to lose one's advantage. Self-reliance means sticking to it; being loyal to an idea and seeing it through to a finish.

The man who is self-reliant must have the *power* of concentration. The timid man has little concentration, as he has little patience and grit. The self-reliant one has an idea and his effort is to convert that idea into reality, whether it is to build a new machine, to increase his business, to perfect an invention, or to find a better way of doing something.

We are surrounded on all hands with the results of conveniences, improvements, luxuries, and necessities which are proof of the concentration of individuals who have seen a need or an opportunity, and have been self-reliant enough to go forward to meet it.

The self-reliant man must be reasonably *enthusiastic*. This does not mean that it is necessary for him to be always effervescing and bubbling over with talk. Enthusiasm is love of one's business, for as someone has wisely said, "Love of business should come next to love of family."

A man who is timid will turn his back upon his business with a feeling of relief when the day is over. The self-reliant, enthusiastic man leaves with a sense of satisfaction that he has played the game so well, and there is pleasurable anticipation in his mind for the next day ahead.

The self-reliant man *enjoys his business and is proud of it*. He puts himself into it whole-heartedly and oftentimes he thinks that he has about as good a time attending to business as when he is off seeking pleasure. When he makes a successful deal or has an unusual good month, he is happy, and it gives him courage to go on, and if possible to beat his own record. The enthusiastic man is more likely to enjoy short vacations than

Are You Self-Reliant?

By Lester G. Herbert

long ones, for the very reason that it is meat and drink with him to keep closely in touch with his own affairs. No one can be a great business man who is only engaged in his work for the sake of making

a living, and not because he loves the task itself.

The man who is self-reliant must have *imagination*, for without imagination he will not go forward in his own mind and try to devise branches of service or goods which people will want, neither will he be likely to spend much brain power planning out ways and means of business promotion and expansion.

Imagination is that faculty which helps any business man discover the sources of potential profit about him, no matter what they are. Many a business man continues in a sort of treadmill routine, doing what has been done—and nothing more. Such a man lacks imagination. If he has imagination *without self-reliance* he will be a dreamer, and a dreamer seldom gets far, but couple imagination with self-reliance and you have the foundation of success.

The man who is self-reliant is sure to have *executive ability*, for the very reason that the exercise of executive ability calls for quick, cool judgments, prompt action, and wise initiative. An executive must plan for others and control their work. He must be able to take much responsibility. He must be able to do the thinking for others, for he is responsible for success or failure as a whole.

If the man at the head of the business or any part of the business is timid, not sure of himself, doubtful of his own strength, and lacking in tact, he will not have confidence in himself or instill confidence in others. The successful executive must have the faculty of getting the best out of everybody else with whom he is associated, whether that is one person or one thousand.

The man who is not self-reliant can cultivate it in small things, and once the capacity for self-reliance is realized, a great deal may be done to increase that capacity by exercising it. Have you ever thought just what *particular characteristic* you would want a business associate or a partner to have, and have you further considered whether or not you have that same characteristic yourself?

The most important thing to look for in the one with whom you would do business, and consequently the most important thing for you also, is *self-reliance* or the ability to make prompt, sane decisions. The man who is weak of will and irresolute is to be pitied, for he is always being ground between the upper and lower millstones of his own doubt. No one wants an associate, a partner, a clerk, or even an errand boy who is everlastingly running and asking for help and advice every time a trifling new problem presents itself.

The man who drives a car has to have self-reliance or the ability to make prompt decisions, no matter what hard place he may get into. The best way for a man to learn self-reliance in regard to his own business is to know it from the ground up and to cultivate good judgment. Yes, *good judgment* can be cultivated, for it is simply making a choice of the most desirable of situations or goods.

With all thy getting, whether it be wealth, organization, or goods or service to sell, get self-reliance and demand it in those who work for you.

DO not be afraid to speak merited words of approval and encouragement. More people are suffering for appreciation, recognition, and the genuine inspiration of the expectation of their friends, than for food or money, much less criticism. Do not be afraid to give a word of praise, and above all things, do not be too economical of your smiles. The man who seldom smiles, takes himself and life too seriously, and soon the cares of business set heavy upon tired shoulders. Then there is a reckoning time of nervous breakdown, or at least of depleted energy and great strain. It is important to "work while we work and play while we play." Just the same, we must be particular that our schedule contains the playtime properly placed and regularly observed.

THE proprietor of any business must be more than a mere salesman. He must be a planner, a director, a real executive.



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Display Efficiency

Artistic Presentation of Fabrics and Model Garments

By Clifford M. Keech

COMBINING art with the display of fabrics and model garments is probably one of the Tailor's greatest and ever-present problems, and it's a very important problem, too. The great inroads that the ready-made clothing merchant has made on the tailoring business are due in no small degree to the attractive presentation of his offerings. The idea that one customer will bring another was too slow



An Inviting Table Display

and uncertain for him and he began his own campaign of increasing patronage by the two most direct mediums—impressive display and advertising.

Whatever may be true of the advertising possibilities of the Custom Tailor as compared with the clothing Merchant, he certainly has every opportunity to make his displays talk business. In fact, there is scarcely any question as to the possibility of making the Tailor's displays even more attractive than those of his ready-made competitor. Many clothing concerns today make use of piece goods in decorating their window and interior trims simply because the soft drapes of fabrics lend an artistic touch that is both refined and impressive.

Another significant factor in display art is the careful presentation of model garments. Too often one steps into a tailoring establishment to be confronted by several wobbly bust forms with model garments carelessly thrown over them. Or, sometimes scrupulous pain is evidenced in the posing of the garment itself but an unkempt shirt and a soiled collar that accompany it have such a repelling influence that the display is repulsive to the man of refined taste. In other instances, where model garments are merely draped from stands, it often happens that no thought is evidently given to the art of draping. In other words the garment is hung up with no more taste than if it were swinging from a hook in the wardrobe. In some cases sighted, where the coat stand had been lowered sufficiently to allow the skirt to rest upon a foundation, no care had been taken in the adjustment of the skirt to make the unit picturesque in effect.

Displays may be put in two classes—displays for attraction and displays for sales—but it is always the happy combination of the two that makes for efficiency in trimming. In other words, any commodity that is put on exhibition should be so posed as to be attractive as a display and at the same time it should be presented in such a manner as to portray its most desirable qualities. As examples of pleasing and practical displays the accompanying illustrations will doubtless prove interesting.

These trims are from different shops where the art of display has been made a study, where it has been conclusively proven that it pays the custom tailor to spare no time or expense in making his trims impressive from an artistic point of view as well as from the more practical side.

YOUR attention is first called to the table exhibit featuring a model jacket and several pieces of fabric. This trim is remarkably simple in treatment. There is little if anything about it that is necessary to describe as the picture itself tells the story. Do not overlook the studied careless effect of the fabric drapes which are arranged for convenient inspection. The jacket is shown with a nicety of pose that appeals to men of discriminating taste. The walking stick adds that certain touch of finish that completes the artistic presentation of the garment and fabrics.

Displays of this type are easily executed, and they scarcely take up any time other than to keep them refreshed and neat in appearance. Table trims are considered indispensable by the up-to-date tailoring estab-



Attractive Trim Showing Simplicity in Drape

lishment. Their practicability in bringing the customer and the merchandise into intimate relationship and their unique decorative value to the interior of any shop make this feature of display fully as important, if not more so, than the exterior trims.

In the best regulated custom shops it has been found advantageous to appoint some one to assume the responsibility of keeping such displays

in spic-and-span order, for they are naturally disrupted many times during the day by interested patrons. The practical purpose of a table display is to invite inspection but this is not likely to happen unless the trim is kept in attractive order.

IN another illustration one sees a table display of markedly different treatment. An inspiration for the equestrian is here offered through a tasteful array of fabric appropriate for riding clothes, caps of material to match, and accessories. This display is shown on a small oval table of neat design for a tailoring shop, a design which fits in well with almost any scheme of decoration. Such a display located near the door is a pleasing sight upon entering a shop or it would be a brightening touch in some rather subdued corner.

The simplicity of the drape is worthy of study as this feature of display art seems to present a difficult problem to the average Tailor. Draping of fabrics is an art in itself but, like in many schemes of decoration, simplicity is the keynote of good taste. The experienced trimmer knows this, but, generally speaking, there are few Tailors who rank as skilled display artists. The drape here seen is most effective, while it consists of but a single strip of checked English tweed folded over two cross-bar stands which are placed at different heights. The riding caps and crops add materially to the picturesqueness of the exhibit.

A lack of good taste is frequently noticed in the draping of a coat. One always expects just the opposite in the custom shop where perfection in fitting is usually the chief inducement. Why so many Tailors evidently give little thought to the effective presentation of model gar-

As here observed the trimmer has adjusted the coat with utmost care to feature its cardinal points and yet to avoid all semblance of stiffness or affectation in pose. The accompanying cravat and walking stick are also essential factors in the decorative scheme.

Tailoring shops often indulge in unusual drapes which seem strictly in keeping with the character of custom business. In fact, such trims are in a sense the ear-marks of exclusiveness. The idea next pictured is an unusual display of shirting material, but for the shop that does not have a department of this sort suiting fabric would look quite as attractive. As an interior case or table trim the suggestion is unique. Almost any jardiniere, of course, would do, but something odd, such as the Spanish



Novelty Drape of Custom Shirting Material

water pitcher here used, would be preferable to anything ordinary, for the success of a trim of this particular type is largely due to its originality in design.

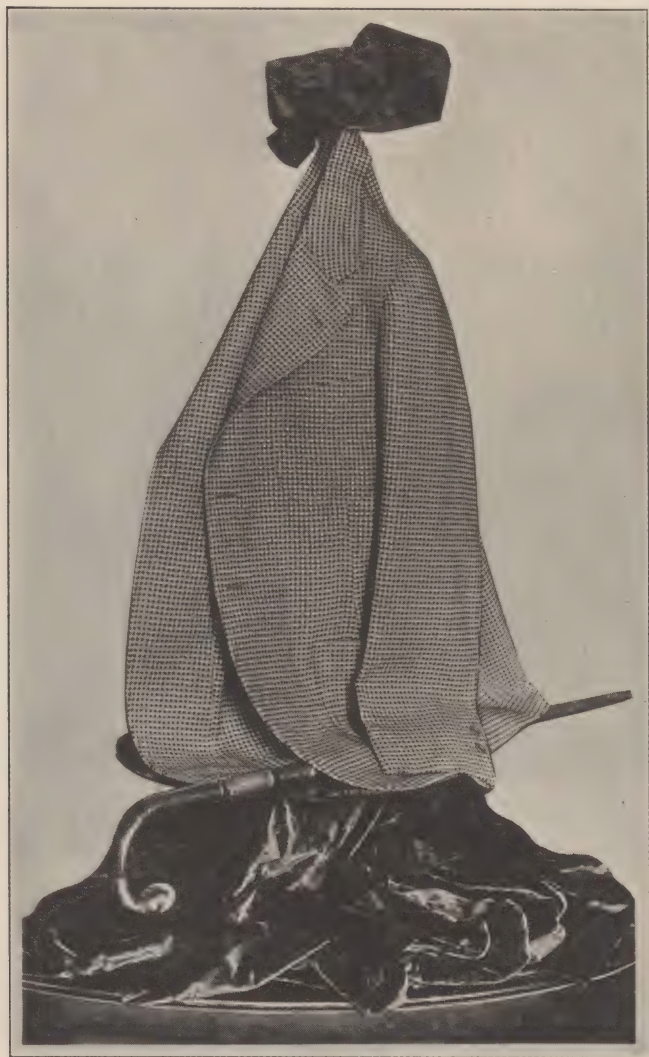
If suiting fabric is used a model jacket naturally should take the place of the shirt, or in the case of cravatting silk a collar and cravat unit should be featured. It's getting away from the old rut in which so many shops stick until they are "by-gones" that lends significance to original conceptions in trimming like here portrayed. The chief trouble with many trimmers is, they have not the courage of their own conviction to put into material form their best ideas. As a result nine out of ten displays look as much alike as two peas in a pod, as far as design goes.

At the advent of a new season it is very desirable to awaken new interest in your shop. Autumn always presents an opportunity to make a good showing, for with an abundance of rich fabrics very striking displays are possible. Keep in mind the fact that new fabrics themselves are not sufficient to arrest the attention of the casual glance, and it's frequently the casual glance that is the source of a sale.

It is a proven fact that a new arrangement of old fabrics is more likely to attract interest than new fabrics posed in the same old way. Put the two together by showing new fabrics in a new way and the results are bound to be many times worth the trouble. Even your oldest and most steadfast customer will feel a stronger pulse beat in your business and they will be all the more satisfied to continue their patronage. Everybody likes to deal where prosperity is surging through the veins of enterprise, where smartness is a convincing element, and last but not least, where refinement is an unmistakable note of character.

With a dearth of practically all fabrics and especially those comprising the so-called luxuries, such as items beyond the mere necessities of plain clothes, one cannot expect an influx of novelties. It will take quite some time for the wheels of normal industry to get fully under way and in the meantime merchants must do their utmost to enhance the effect of such materials they are able to obtain. This is all the more reason why special attention should be given to the tasteful and artistic presentation of offerings.

By no means misrepresent; but by all means do justice through your displays to the quality of goods shown. The attractiveness of a piece of fabric is often due in no small measure to the manner in which it is displayed—its lighting, its surroundings, its accompaniments.



Well Balanced and Artistically Posed Model

ments is indeed strange, for the fitting and faultless draping of their turn-outs is usually the main gist of their arguments. They seem to think that the customer sees only the fabric and that the awkwardness of the pose is immaterial in making a good impression. In the smartest shops, however, one finds that the greatest pains is given to the nicety of each and every pose. The fact that every exhibit is a veritable reflection of their workmanship is duly recognized. Stiff or formal poses are not suggested, but grace, balance and refinement should be manifested in the motif of treatment.

TO demonstrate the impressiveness of careful and artistic draping of a garment which is on display, an excellent example is observed in the next illustration. This effect is appropriate for either a window or an interior display and it exemplifies the smartness of character reflected by the displays in shops catering to a discriminating clientele.

English Tailor an Excellent Window Dresser

By Ernest A. Dench

I HAVE been accustomed to seeing and writing up attractive American store windows as a matter of course. And after two months spent in England, I am beginning to accustom myself to the window trimming art as practised in England in particular and Great Britain in general.

Each merchant certainly does his best to outdo his neighbor in seeing who can place the greatest amount of stock into his windows. The windows are covered from roof to floor and from front to rear, with every conceivable article carried in stock. The wonder to me is that English merchants ever have any goods left for inside sale purposes. Some stores must at least put three-fourths of their stock in the window, for cards point out that any article will be taken out of the window upon request.

Chain Store Methods Open to Criticism

Such windows are distinctly in the majority in England, with the single exception of tailoring establishments. The chief reason why tailoring windows here are dressed more along the best American lines is because the tailoring business in the large cities of England is practically monopolized by tailors of the chain store variety. They are up to every wrinkle in the game when it comes to advertising, and since Englishmen as a whole do not take as much pride in their personal appearance as Americans, they take particular pains to make their window trims especially attractive.

These multiple store tailors, in turn, stimulate the one-shop custom tailor to greater effort, although the methods of some of the former are rather open to criticism. The price appeal is paramount with certain of the chain store tailors, but it is chiefly of the window bait variety. A man may see a good blue worsted priced at eighty shillings (twenty dollars) that appears to be a good bargain in comparison with present day prices. In the same window may be other suitings all the way up to two hundred shillings (fifty dollars). So he goes inside and asks to be shown the twenty dollar suiting. It is then that he is disillusioned. The salesman trots out a shoddy suiting that looks just what it is, and when the customer insists that it is not the same as the one displayed in the window, the salesman explains that the suiting in question has been discontinued. But he has a better blue serge of exactly the same shade for the equivalent of thirty dollars, and the man either buys it or walks out disgusted. If he walks out he certainly does not return to that establishment again because he loses faith in that store, and thereby a perfectly good customer is lost due to a window display savoring of deception.

You cannot pick up a good ready made suit with any style to it for less than five pounds (twenty-five dollars), so it stands to reason that any sort of a made to measure suit cannot possibly be made under that figure. An Englishman is prepared to pay high prices now because he knows that they are inevitable, but he is only human to save wherever he can, and hates to be made a fool of.

Another class calling themselves "Anglo-American Tailors" make a feeble pretence to Americanize British styles. The cut may be all right to an Englishman who has never visited America, but to one who has worn honest to goodness American clothes tailored both on Broadway and Fifth Avenue, New York City, they are a huge joke. A pinch back model I saw was badly in need of some American snap. There was a belt right enough, but the pinch back effect was sadly lacking. As yet I have not seen an attempt to imitate a waist seam model.

Included in the window displays I am about to describe are not only those of the best multiple shops, but also a few good independent custom tailors thrown in for good balance.

What English Custom Tailor Trims Are Like

George Doland, Balham, one of London's suburbs, draped grey suitings over the sliding panels with which his window was enclosed at the back. Toward the center was a bolt of black suiting, a portion of the cloth being unfolded to form a star effect. A brown suiting was placed in between, while down in front, sufficient space was found for a row of different blue suitings. At the side, attached to one of the bolts of cloth, was a card which proved that English people are being let off lightly in comparison with German prices. The card ran:

"A German would have to pay Sixty Pounds (\$300) for this suit today — we charge 126/- (\$31.50).

The card at the opposite side stated that:

"I'm a Tailoring Specialist—Not a General Store-keeper."

Hugh Spencer & Company, Cheapside—a London thoroughfare that belies its name—displayed a cottager's spinning wheel in their window. A card at the side ran as follows:

"Blest wi' content, and milk and meal,

O 'leeze me on my old spinning wheel."

Introduced in Sixteenth Century and is still used in Making of Home Made Home-

spuns, Donegal, Harris and Galway Tweeds.—Age of this Wheel about One Hundred Years.

Willerbys, Lewisham—another London suburb—folded the suitings on the walls of their windows in such a manner that each cloth appeared to be a butterfly. This was not only an original stunt, but it was a very seasonable one too.

Curzon Brothers, Detford, London, had a long brass line running the full length of the rear of their window. Folded cloths of different patterns were placed over the brass line and each piece of cloth was tied with white ribbon about half way down.

A London tailor who trades under the distinctive name of "Mr. C" draped the rear sides and floor of his window with light cretonne material. This formed a striking contrast to the dark suitings displayed in the window.

The Norwich Clothing Company, Brighton—a popular seaside resort—



Nicely arranged English tailoring window with greys in front and black trouserings folded over railing

arranged a background of mottled crêpe paper to set off their dark suitings more effectively.

Poole & Sons, Walthamstow, London, filled their window with blue and grey suitings, in the middle of which a cleverly worded card was placed:

"We've Got the Blues—Also Choice Greys."

Neave, Catford, London, draped his two front rows of suitings over pedestals, but left room in the middle for a half size wax model, on which a coat was hung. To the rear at each side were two full length wax models attired in the latest style of raincoats.

Rowe and Hancock, Fleet Street, London, trimmed the rear of their window with five suitings draped over pedestals. In the center came a large circle formed on the floor with the aid of five different suitings, which overlapped each other. Stacks of suiting bolts were carefully laid on the floor at each side.

Cards That Tell Story in a Line

Doland & Larcombe, Ludgate Hill, London, employ little descriptive cards on each suiting with good results, a few samples of which follow:

"At least distinctive, but not obtrusive" "A Bare Necessity—Trousers for a Frock Coat"; "No round pegs in square holes here"; "Raincoats to fit your body and pocket"; "Pre war or post war satisfaction completely and absolutely."

To attract attention to his window, W. L. King, High Holborn, London, placed a pressing iron of the seventeenth century down in front. To the rear were bolts of blue serge displayed in even rows.

Barnard Brothers, Brixton, London, display their cloths on pedestals, but do not place the rear rows on the same level with those in front. The

is another story, but the challenge has such an element of truth to it that it is doubtful whether he encounters any clients who come "From Missouri."

Victor & Bonny, Queen Victoria Street, London, suggested in a subtle way the superiority of custom tailored clothes over ready made. On one card was announced:

"We have a special cut for each individual customer."

The second card worth reproducing informed one that:

"The Fit of the Trousers is the Test of a Tailor."

G. Newman & Son, St. Leonards, a fashionable Southern watering place, removed three suitings (blue, grey and brown) from their bolts and placed them at the rear in the center. The blue suiting extended to the furthest left corner in front, while the other two suitings finished up the front center and the front right hand corner. Each suiting length was carefully pressed in the middle to leave a knife like crease through the entire center of the suiting from front to rear.

Squire Weston & Company, Regent Street, London, appeal to their wealthy country clientele by displaying riding breeches on wax models in their window. Instead of laying testimonials from satisfied customers on the floor, they are pinned to the trousers with which the models are attired.

You cannot pass the window of Nicoll, Limited, Regent Street, London, without being forcibly reminded that riding outfits are their specialty. The whole of the trim is occupied by a life size model of a high bred horse, on which a lady is sitting astride in riding attire.

Window Exposed After Hours

Another thing stands out in regard to English tailors. A stranger who



An English Tailoring Establishment that appeals to a select clientele. Notice the absence of price cards

pedestals at the back were placed higher up from the floor, like the seats in the theatre balcony. The suitings were draped so that folds were made in the cloth at distances apart, while the lengths reaching the floor were bunched up artistically. A gilt edged panel shaped card reposed on each rear end suiting. The first card was entitled "Your Choice," and was worded as follows:

"If you choose us as your tailor, you may rely on having the services of men who know their trade; deal with you fairly and study your wishes. The result is that ordering clothes becomes quite a pleasure."

The card at the other side was captioned "What is Reliability?" underneath which appeared the following remarks on the subject:

"Our view is that you want to feel absolutely certain of a good fit, when placing your order. Most residents can always depend upon a good fit here. Can so much be said everywhere?"

Rego Clothiers, Aldgate, London, use some snappy window cards, the three best examples of which follow:

"When in doubt play trumps and buy Rego Clothes"; "Clothes make the man. We clothe the many"; "We cannot command your custom, but will earn it."

An Interesting Challenge

Soufield, Leyton, London, issued a challenge that was a smack in the eye for ready mades. He announced that he was prepared to cut out your vest and coat while you wait in order to demonstrate that he was not a manufacturing tailor. Whether anybody ever takes him up on the challenge

had never been to England before and was not familiar with the shutter blinds in use by the stores would wonder whether all the shops were empty. You can pass by nine windows out of ten in the evening or Sunday and you will not be able to do any window shopping. Reason? It seems to be custom here to forget business after a store is closed, so the English merchant blindly pulls down the shutter blind which covers his entire window and so it remains until he opens again. But once again the English tailor proves that he is superior to the general run of shopkeepers here. His windows are exposed so that everyone may view them, and to prove that window shopping is the same wherever you go, it is a common sight to see people stop before a tailoring window after the establishment is closed.

QUANTITY and Service are a winning team—yet lots of people don't know it.

USE show cards freely. Let them tell interesting facts and answer mental questions. Use your head to make the other fellow use his.

DON'T think you have to do just what other folks do, if your judgment doesn't sanction action. Perhaps the crowd is only waiting for a leader, and you're it.

KEEP abreast with the times. Keep in step with the brightest, most progressive men in your line and you will never regret your choice of a life occupation.

Advertising Talks to Tailors

The Other Fellow's Opinion of Your Advertising Problems
Salient Selling Points Adaptable for Advertising Copy

By George Elbert Beck

EVERY Tailor desires to attain greater prestige and to obtain a larger or better clientele. It is his one and only road to progress. But even in these materialistic days, prestige is one of several things which cannot be bought—it must be built; it must be won. Moreover, a larger or better clientele, if it is to be a permanent asset, must likewise be a product of genuine development.

We all know that this is not the time of miracles; that the performances of those who pose as magicians are based either on deception or on the fact that the trained hand is quicker than our eye; that the charlatan has passed into well-deserved ill-repute. This is the day when the reward comes to the man for value received—for services rendered.

Miraculous as may seem the growth of modern business, we find that there is a cause for every effect therein, and that when reduced to plainest terms it is as simple and believable as 2 plus 2 equals 4. In these wonderful merchandising successes there have been just three steps in the process: (1) Producing a desirable product (manufacture); (2) Placing such product at the disposal of the public (distribution); (3) Informing the public concerning this product—its desirability and how to secure it (publicity).

The Tailor's business likewise consists of these same factors. For him, however, fully two-thirds of the problems which many merchandising enterprises face have already been solved. To fully comprehend just how far you are ahead to begin with, take a look at the other fellow. It will prove worth your while.

The Tailor is, first of all, a manufacturer. But in spite of tailors' strikes, general labor unrest, and the shortage of woollens, note how far ahead every Tailor is toward the solution of his problems. Compare his situation with that of many another manufacturer. Dozens of these, especially those with war plants on their hands, are scouring the country in person or by advertising to find something useful, ornamental, or entertaining to the making of which they can devote their idle facilities.

And when they secure such product they will have still to actually devise methods and machinery to make it; they will have to train operators for these machines; they will have to solve all the problems of proper packing and display; they will have to induce dealers to stock up with their product; they will have to *educate the public* to see the need or advantage of this product. Instead of the one good, well-directed boost which is all that many a Tailor needs to put his business over the rise from mediocrity to prestige, they have every single step to take—from the developing of a new product to educating the public into using it.

But scores and scores of manufacturers who are today just entering upon such problems will in another decade be doing a business the growth of which will be considered "miraculous"! Ingenuity and efficiency will solve their manufacturing problems; good salesmanship and proper advertising will secure both distribution and demand. All three of these problems will have been met, measured, and solved.

And yet many a Tailor with but one problem facing him (and it practically solved) will look upon this success and tell you that advertising is the magic wand which brought it forth—a seemingly miraculous power in developing every other business, but absolutely unusable in his own! On the contrary, the other fellow in viewing the Tailor's problem will characterize it as "Easy as one-two-three! All there is left to do is just to secure more or better patrons for a well-known article already in *universal demand* among men."

You see what a wide difference there is between the Tailor's opinion of the other man's business problems and the other man's opinion of the Tailor's problems. With his thorough inside information concerning his own business, suppose the Tailor size up his own situation in comparison

with that of other businesses from the three standpoints above mentioned—production, distribution, publicity.

I. The Manufacturing Problem Already Solved

One of the fundamental principles underlying successful advertising is that the *product must be right*. Every legitimate Custom Tailor knows what a great amount of energy, pains, and never-ending vigilance this entails. But success is otherwise impossible, and to advertise without having first overcome any difficulty in production you may have experienced is but to herald your shortcomings throughout the community. The results from your advertising for any one month are not simply the total of net profit on sales made to new customers that month. Success in your case depends on *repeat orders*. A five hundred dollar expenditure in advertising may show at the beginning only a two hundred dollar margin in sales above cost of production and yet prove to be very profitable advertising. The crux of the matter is, Are you able to turn these initial purchases into permanent patrons?

Do Not "Advertise for Trouble"

The advantage, the necessity, of convincing a casual or initial buyer of the value of your service to such an extent that he will become a regular patron cannot be overemphasized. In the tailoring business this is the controlling factor in counting the results of profitable advertising. The Tailor of merit ought to advertise for the express purpose of securing customers who will become permanent patrons—not with the thought of merely increasing the business of the current month. Until he can feel sure of holding a reasonable number of his new customers for regular patrons his business is by no means ready for advertising. Let him guard securely against "buying milk to fill a leaking pail." If he has difficulty in holding trade once gained, he will find it a far better policy to devote his time and money to overcoming this grave defect instead of "advertising for more trouble."

Even among thinking men there are few that give the Tailor full credit for the wonderful results he accomplishes by dint of closest application to every detail, combined with a thorough knowledge of designing individual clothing for individual men. The average manufacturer in other lines will say offhand that for the Tailor all manufacturing problems have been solved. They reason that, since they know that good custom-made clothing *has* been produced, all the tailor has to do is simply to copy some of this. We saw this prevalent idea reflected in the suggestion some manufacturers made that the United States buy a duplicate of the British dirigible which recently crossed the Atlantic and use it as a "pattern" by which to manufacture a fleet of airships. It is no wonder that men whose problems in manufacturing have consisted of simply the production of great numbers of duplicates do not appreciate the problems of the Custom Tailor. In their factories a visit to the assembling room or to the testing department will suffice to show conclusively whether things are going as they should. Instead of duplicating a given model over and over, give them the job of producing innumerable models, and they will see what the Tailor is up against.

Hand-made Superiority

The Tailor's product is, and must be, essentially a hand-made product no matter what improved facilities he may find it advantageous to use. Each garment must rest on its merit as an individual masterpiece, designed and made expressly for the very man who is to wear it. On his ability to suggest, design, and complete a suit to meet the needs of the man who must so largely intrust his personal appearance to his Tailor's care rests almost entirely the Tailor's success or failure. It is this *special service*

Advertising vs. Publicity

Publicity may convey information admirably and still fall short of good advertising. Publicity is usually narrative, while advertising, in addition, carries the word of command.

The news item in this morning's paper announced a parade, a launching, or the coming of frost.

An advertisement of the same event would give the same information plus a direct invitation for you to attend: box office prices; connecting train schedule and, perhaps—the assortment of cold-weather garments to be had at Blank & Company's.

More people read "publicity"—more people act in accordance with it.

Sell the Idea

When vacuum cleaners were first put on the market, the maker had to first "sell the idea" of a better method of cleaning.

The adding machine man sold the idea of better bookkeeping.

So the cash register man sold the idea of better storekeeping.

First came the idea of safety razors, rust-proof iron, massage creams, indirect lighting and fireless cookers.

The Bell Telephone sells a belief in its wonderful service—one railroad sells us its road bed—another the anthracite coal!

Ideas can be sold as material things are sold—by good and repeated advertising.

It takes time to sell a great public anything.

Whether for goods or for ideas.

Self-Centered Manufacturers

The most self-centered manufacturers are those engaged in making textiles unless it be those making shoes or glue or chandeliers or collars or candy.

All men know that "my business is different."

Each trained and immersed in his own line fancies himself peculiarly isolated.

There is, however, one common denominator for all business.

The same people that buy refrigerators buy stair carpet and hairnets, chain blocks and fishing tackle.

The people who buy the finished product is the common denominator of all business.

Whether in time of war or in time of peace, the only goods, but consumer Good Will and demand for those goods.

Folks to Buy Or Goods to Sell

Which would you rather have—100 machines and one thousand customers for them, or a thousand machines and 100 customers?

Five years ago, in the times of piping peace, a jobber complained about his curtailed orders to a great manufacturer of musical instruments.

The manufacturer suggested that he go to a competitor (a non-advertiser) who could give him an endless supply of instruments but a limited number of would-be purchasers.

Whether in time of war or in time of peace, the only goods, but consumer Good Will and demand for those goods.

Good Will may be the only goods, but consumer Good Will and demand for those goods.

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Good Will may be the only goods, but consumer Good Will and demand for those goods.

One Monopoly That Is Safe

A monopoly nobody wants uncrumbled! There is no Sherman Law against a monopoly of Good Will. No trademark need fear the Supreme Court because it has a far-reaching, interlocking hold on the Good Will of the public. Here is the only beneficent monopoly possible. And as for secret rebates, trade agreements, exclusive territories and the like—they simply do not exist; they are so unnecessary for the trademark owning public Good Will as to be obviously silly. Even with the most splendid product it takes years to win a national monopoly of Good Will in any line. — now is plowing in new habits

Trading To-day for To-morrow

Livingston told of the natives in Africa offering a big price for a book he was reading. They did not comprehend reading and thought the book, at which he gazed so long, must be "eye medicine." Each generation we read more, and transact more business by means of the printed word. Advertising as we know it to-day is a new business—some art and some science. But the principal is basic and very simple. Given a good product of wide appeal, then an attractive, honest and repeated description in reputable publications; the public reads, tries, and is satisfied. The principal of advertising was to Livingston.

"Short Ads are the Best"

"A short, snappy ad, that gets the point over quick, is the best, because people haven't time to spend reading a lotta stuff." Nearly any one you ask could assure you of this. Mail order firms that received direct orders in answer to their advertisements know what pays and what doesn't: what people read and what they don't read. And yet, strangely enough, mail order advertisements are often very long; we knew one once that had 2200 words of fine type and it "piled" very profitably. — must read long advertisements, or these announcements would not be

What It Costs To Advertise

The cost of successful advertising on a national scale is amazingly small. If you were to spend one cent per family per year for advertising, your expenditure for the year would be about \$220,000. The average total expenditure for advertising space (in fifty-six leading magazines) is less than one-quarter of this sum. In other words, the average national advertiser buys less than \$50,000 worth of space per year, or less than one-quarter of a cent per family in the United States. The largest user of space spends about a million or one cent per person in the United States.

feature that won your trade, and it is an argument which deserves a place in the Tailor's bid for patronage through advertising.

Painstaking as the Tailor's process of manufacture is (and must be), however, the fact that the Tailor is making good with his clientele shows that he is succeeding in solving these problems. What reason is there, then, from the standpoint of manufacture, for him to delay in going after the necessary publicity to secure quantity and quality of patronage to enable him to reap the financial reward which is his due?

II. The Problem of Distribution

When it comes to the problem of distribution, which is a matter of prime importance in most advertising, the other fellow is certainly justified in saying that the Tailor has no problem at all. To realize how extremely fortunate you are in this regard, just suppose for a moment that it were up to you to influence merchants or other dealers to stock up with your product to sell at retail. You would be in competition with every other "brand" on the market. Or if your product were an article to meet some new need, instead of this competition you would have the still harder problem of convincing the dealer that his patrons were alive to the need of your product or else furnish conclusive evidence that you were capable and willing to educate them to this need by use of unstinted publicity.

The Tailor's question of distribution consists simply of mapping off the territory for which his shop is a logical center of supply and then confine his advertising, in so far as practicable, to that locality. There are two errors in judgment as to the locality which a Tailor covers which are so prevalent they merit particular emphasis in any discussion of this subject:

First—The Tailors in the smaller cities throughout the country seem to overlook the fact that his city "lives not to itself alone," but is the general center of supply for quite an extensive section surrounding.

He can supply the needs within a far greater radius than can a grocer or general merchant near him. His patrons purchase much less frequently. His delivery costs are not nearly so high. Moreover, the very nature of his business gives him added prestige owing to the fact that he is catering to the best dressed men in the largest city of that section.

Practically any Tailor so situated would find it profitable, in addition to advertising in the city papers, to run an advertisement at least once a week or so in all the local papers of towns whose business is tributary to the city in which he has his business. When you consider the fact that in 21 of our more populous states over 63 per cent. of the people live in the small towns, the actual weight of this argument is apparent. It is true, of course, that the percentage of people who regularly wear custom-made clothing may not be as high among the residents of the smaller towns near your city. But no town is too small to contain a few rather "prominent" people, and the example set by these "leading men of the community" is followed in more ways than merely that of how to vote.

Second—In the larger cities the majority of Tailors seem to consider their territory for logical and normal expansion to be bounded by certain streets and avenues.

That is all well and good—provided you are sure to include within your boundary all the more desirable prospective customers. But if men come from all four corners of the city to deal with some certain hat store or shoe store, isn't it logical to suppose that they will take just as much

interest in securing the clothes they desire? You'll find also that men are frequently willing even to transfer to another car line to reach the ball grounds when there is a game on they want to see!

The main difficulty is that in the larger cities the cost of covering the field has seemed entirely out of proportion to the amount of business the Tailor has believed it possible for him to get from such a campaign. There are evidently three possible solutions to the problem. These will be presented in a later article.

III. Publicity the Only Problem

In considering the Tailor's advertising problems both from the other fellow's viewpoint and then also from that of most Tailors themselves, we have found: (1) That any Tailor of real merit has certainly overcome his manufacturing difficulties—not by duplication again and again, as in the case of regular machine-made products, but by the more painstaking method of designing and making clothes to meet the individual needs of each individual man. *His product has merit* and will therefore gain, instead of lose, by publicity. (2) That the Tailor's problem of distribution is solved by the very nature of his business itself. He is ready to supply any demand which may result from publicity, in any part of his logical territory. Besides that, both he and his trained salesmen are ready and waiting to convincingly demonstrate the merit of his product. So—All That is Needed is Proper Publicity.

Bear in mind also that it is publicity in practically every channel that the Tailors need. And what is more, this lack of proper publicity in practically every line exists in the case of practically every Tailor.

Publicity—like charity—should begin at home. From the shop's location the scope of the shop's constantly emanating publicity may be extended in wider and wider concentric circles—just as we so often see the ripples spread in rings on the surface of smooth water.

In making sure that he is actually taking advantage of every opportunity for publicity, the Tailor should by all means make certain that his place of business is properly marked. Proper marking necessitates, *first*, that it be adequately marked—so as to make it practically impossible for those actually seeking you out to fail to find you; *second*, that it be attractively marked—so as to invite interest and so as to leave a pleasing impression on the minds of those who see it; *third*, that it be marked conspicuously enough to make certain of coming to mind for consideration when any man in that locality is thinking of buying clothes.

Another thing that no Tailor should overlook, is that of making most efficient use of window space. This is the very best as well as the least expensive method of publicity on the face of the earth.

Until you are assured that your location is properly marked and until your window displays are doing full duty in heralding your skill in a dignified way to every passer-by, you are not ready to launch out after publicity as the meaning of that word is generally accepted. Without these two essentials, spending money for publicity is just about like paying for an advertisement from which your name and address have been omitted.

How many Tailors are at present measuring up to their opportunity in even these two least costly methods of publicity? Then when one considers direct publicity (letters, leaflets, booklets) and general publicity as presented in newspapers, magazines, programs, car cards, bill boards, electric signs and other devices, as well as publicity in the way of interesting news items—surely the Tailor has a wide scope for good publicity.



To Wear—Not to Preserve

Men used to expect dress clothes to last a lifetime—a sort of ceremonial robe for rare occasions. Now they class them simply as suitable, comfortable and convenient for evening wear.

They demand in dress clothes the qualities they expect in daytime clothes—the fit, tailoring, correct styling and fine fabrics which distinguish a well-dressed man from one who is not.



He is the man who buys a suit for the fancy name on the label or throughout? He is the man and fancy price labels and he

HERE is the man who prefers an original oil painting by a nonentity—no matter how bad—to a reproduction of a master's etching—no matter how beautiful.

The Whole Thing

(In twenty words.)

We make you a suit to fit your figure. We do not attempt to fit your figure to a suit. IT IS THE BIG DIFFERENCE between our make-to-your-measure suit and the ready-made outfit.



PURSUING, as we do, a definite course in style matters, our clothing is highly regarded by well-groomed men. One thought dominates our activities—correctness. We are never swayed by mere popularity.

AMERICAN GENTLEMAN DRESS GUIDE

FALL 1919-1920 WINTER

FORMAL EVENING WEAR

RECEPTIONS, WEDDINGS, DINNERS, DANCES and THEATRE
(AFTER 6 P. M.)

Overcoat—Black Inverness, Chesterfield, Evening Dress Slip-On or Fur-Lined Coat.

Coat—Black dress coat, with peaked lapels, silk-faced to edge.

Waistcoat—Single-breasted, opening not quite U shaped, white linen, piqué or silk; pearl or white buttons.

Trousers—Material matching coat, outseam braided.

Shirt and Cuffs—White linen, stiff bosom, plain or piqué.

Collar—Poke or wing.

Tie—White, of fine cambric, linen or piqué.

Gloves—White glacé kid button, self-stitched backs.

Hat—High silk.

Footwear—Plain patent leather, button or lace, with kid or cloth uppers. Patent leather pumps for dancing.

Hose—Black silk, plain or self-clocked.

Jewelry—Pearl or moonstone shirt studs and links; black or white silk cord for watch.

Walking Stick—Plain wood, crook handle or straight with gold knob.

INFORMAL EVENING WEAR

STAG, CLUB and HOME DINNER

Overcoat—Chesterfield; either single or double-breasted black or Oxford preferable, subdued colors permissible; raglan or fur coat.

Coat—Black or Oxford Tuxedo or dinner jacket, with peaked lapels, silk-faced.

Waistcoat—Single-breasted, black or grey fancy silk, plain or fancy buttons.

Trousers—Material matching coat, with plain or braided outseam.

Shirt and Cuffs—White linen, plain stiff or pleated soft bosom.

Collar—Wing or fold.

Tie—Black silk or satin, plain or self-figured, or silk matching waistcoat.

Gloves—Grey suede, mocha or tan cape.

Jewelry—Shirt studs and links of gold or semi-precious stones; single-strand gold vest chain.

Hat—Derby.

Footwear—Patent leather, button or lace.

Hose—Black silk or lisle, either plain or self-clocked.

FORMAL DAY WEAR

WEDDINGS, RECEPTIONS, CHURCH and CALLS
(BEFORE 6 P. M.)

Overcoat—Chesterfield; plain box garment; single or double-breasted frock overcoat; black or Oxford.

Coat—Double-breasted frock or cutaway morning coat; black or dark gray material. Braided or plain edges.

Waistcoat—White, double-breasted, with frock; single-breasted, either white or material matching coat with morning coat.

Trousers—Worsted or cassimere, in grey, dark or medium shade stripes, with black coat; same material as coat with dark gray morning coat.

Shirt and Cuffs—White, plain or pleated bosom; link cuffs.

Collar—Poke or wing with frock; wing or fold with cutaway.

Cravat—Four-in-hand or bow; black, or subdued colored silk or matching gloves as desired.

Gloves—Pearl or pale tan suede or mocha.

Hat—High silk.

Footwear—Patent leather, button or lace.

Hose—Black, silk or lisle.

Jewelry—Gold shirt studs and links, preferably plain; pearl or gold scarfpin; single-strand gold vest chain.

Walking Stick—Plain wood, crook or straight handle.

SEMI-FORMAL DAY WEAR

PROMENADE, CALLS and MATINEE

Overcoat—Raglan or plain box garment; single or double-breasted Chesterfield; single or double-breasted frock overcoat; of plain or subdued color material.

Coat—Morning coat, black or dark grey material; if black, striped worsted trousering; if grey, material to match coat. Braided or plain edges.

Waistcoat—Single-breasted, of material matching coat; white piqué vest-edging.

Trousers—Same material as coat.

Shirt and Cuffs—White or neat striped linen, plain or pleated bosom.

Collar—Fold or wing.

Cravat—Four-in-hand or bow tie in neat design.

Gloves—Grey or tan mocha.

Hat—Derby.

Footwear—Patent leather or calfskin, button or lace. Spats optional.

Hose—Black lisle.

Jewelry—Gold shirt studs and links, pearl or gold scarfpin; single-strand gold vest chain.

Walking Stick—Plain wood, crook or straight handle.

BUSINESS OR LOUNGE WEAR

MERCANTILE, PROFESSIONAL and LEISURE

Overcoat—Chesterfield, single or double-breasted, raglan or fur coat. (Raincoat or Ulster in inclement weather.)

Coat—Single or double-breasted sack, in plain dark or fancy material. The walking coat is worn by professional men.

Waistcoat—Material same as coat or fancy; single or double-breasted. White piqué vest-edging if single-breasted and of same material as coat.

Trousers—Material same as coat.

Shirt and Cuffs—Plain or fancy linen, madras or silk, plain bosom or soft pleated; link cuffs.

Collar—Fold or wing.

Cravat—Four-in-hand or bow tie, harmonizing with shirt.

Gloves—Chamois, suede or kid, matching or harmonizing with hat and overcoat, or of a neutral shade.

Hat—Derby or soft felt, or cap for Ulster.

Footwear—Black or russet, high button or lace. Spats optional.

Hose—Optional, but harmonizing with other accessories.

Jewelry—Gold or semi-precious stones in scarfpin; gold shirt studs and links; gold vest chain.

Walking Stick—Plain wood, crook or straight handle.

RECREATION WEAR

AUTOMOBILING

Overcoat—Weather-all; mackintosh; fur-lined coat or double-breasted Ulster.

Coat—Single or double-breasted sack, or Norfolk, of grey or fancy material.

Waistcoat—Material same as coat.

Trousers—Material matching coat.

Shirt and Cuffs—Flannel, or linen; cuffs, either turned back or plain.

Collar—Soft fold.

Neckwear—Four-in-Hand.

Gloves—Mocha or buck.

Cap—Cloth.

Footwear—Black calf or russet, lace.

Hose—Optional.

Jewelry—Gold or silver shirt links.

GOLFING

Coat—Norfolk, or plain sack either single or double-breasted.

Waistcoat—Material matching coat; knit golf jacket or coat-sweater of Angora or fancy worsted or wool may be substituted for coat when weather demands.

Trousers or Knickerbockers—Material matching coat; of fancy tweed or homespun.

Shirt and Cuffs—Flannel or silk; with turned-back cuffs.

Collar—Soft, stock or fold.

Neckwear—Bat-wing tie or four-in-hand with fold collar.

Gloves—Buck or chamois.

Hat—Cloth or crush felt hat or cloth cap.

Footwear—Russet or black, high cut, lace; waterproofed if weather requires.

Hose—Optional, but harmonizing with other accessories.

Jewelry—Gold shirt links; watch guard.

EQUESTRIAN

Coat—Single-breasted riding frock or sack. Weather-proofed for storm wear.

Waistcoat—Single-breasted, fancy knitted or Tattersall, latter fly-front. Breeches—Material matching coat in light colors, or of drab drill or fancy material where coat is dark.

Shirt and Cuffs—Flannel, madras or silk.

Collar and Neckwear—Stock, or soft fold collar with four-in-hand tie.

Hat—Derby or cloth cap.

Gloves—Chamois or horse-hide.

Footwear—High riding boots, or high laced shoes with puttee leggings of black calf or russet.

Hose—Optional.

Jewelry—Scarf pin and shirt links of gold or semi-precious stones; watchguard.

Technical Explanations of Styles and Diagrams

DOUBLE-BREASTED SACK SUIT

Figure 1942.

Coat: Double-breasted sack.
 Material: Worsted suiting.
 Length: $30\frac{1}{2}$ inches.
 Shoulders: Natural width and finish.
 Gorge: Natural depth.
 Lapels: Peaked; measure $2\frac{1}{2}$ inches at the notch and $10\frac{1}{2}$ inches to button.
 Collar: Measures $1\frac{1}{2}$ inches at the notch and $1\frac{1}{4}$ inches at the back.
 Fronts: Close with two or three buttons; made up soft.
 Back: Shapely; not tight.
 Pockets: Lower pockets covered with flaps; outside breast pocket finished with welt.
 Edges: Single-stitched close.
 Seams: Plain.
 Sleeves: Finished with open vent and 2 buttons.
 Waistcoat: Single-breasted; no collar.
 Lengths: Opening 13 inches; full length $26\frac{1}{2}$ inches.
 Fronts: Close with 5 buttons.
 Trousers: Natural fitting over hip and thigh.
 Measures: Knee 18; bottom 15 inches, finished with a 2 inch permanent turn-up.

NORFOLK JACKET SUIT

Figure 1943.

Coat: Norfolk.
 Material: Striped suiting.
 Length: $30\frac{1}{2}$ inches.
 Shoulders: Natural width and finish.
 Gorge: Natural depth.
 Lapels: Measure $1\frac{1}{2}$ inches at the notch and $9\frac{1}{2}$ inches to the first button.
 Collar: Measures $1\frac{3}{8}$ inches at the notch and $1\frac{5}{8}$ inches at the back.
 Fronts: Closed with three buttons; made up soft; pleats on each side are inverted or plain, and yoke cut across the front and back. Belt extends all around waist and finishes at lowest button.
 Pockets: Slightly curved.
 Edges: Single-stitched close.
 Seams: Plain.
 Sleeves: Finished with open vent and two buttons.
 Waistcoat: Single-breasted no collar.
 Measures: Opening $11\frac{1}{2}$ inches; full length $26\frac{1}{2}$ inches.
 Fronts: Close with five buttons.
 Trousers: Natural fitting over the hip and thigh.
 Measure: Knee $18\frac{1}{2}$ inches; bottom $14\frac{1}{2}$ inches, with a 2-inch permanent turn-up.

DOUBLE-BREASTED SACK

The measurements are as follows:

Scye depth.....	$9\frac{3}{8}$ inches	Blade with	$1\frac{3}{4}$
Waist length.....	16 inches	inches addition	
Full length.....	31 inches	for make-up.....	$13\frac{1}{4}$ inches
Strap	$12\frac{1}{2}$ inches	Breast	38 inches
Overshoulder	$17\frac{5}{8}$ inches	Waist	34 inches
Hip	40 inches		

Draw line A—E.

From A to B is the scye depth plus $\frac{1}{4}$ inch; C is waist length; C to D is 6 inches; A to E is full length.

Point F is halfway between A and B; G is halfway between A and F; square out from G, F, B, C, D and E.

From C to 25 is $\frac{3}{4}$ inch always; draw a straight line from A to 25 and by that line square out to 24.

From A to 20 is $6\frac{1}{2}$ inches; 20 to 3 is $11\frac{1}{2}$ inches; draw a line from A to 3.

From A to 4 is $\frac{1}{8}$ breast plus $\frac{7}{8}$ inch; square up from 4 to locate 5; 25 to 2 is $\frac{3}{4}$ inch.

Shape the center of back from F to 2 and square down; from 1 to H is $\frac{1}{2}$ breast; H to 1 is 2 inches; I to J is $\frac{1}{2}$ inch.

Point K is halfway between H and 1; K to L is $3\frac{3}{4}$ inches always; square down from L to locate Q; apply the blade measure from 1 to L, in this case $13\frac{3}{4}$ inches and square up.

Point M is halfway between L and 1; M to N is $11\frac{1}{4}$ inches; A to 24 is the same distance as 1 to N; draw a line from N to 24; N to P is $1\frac{1}{2}$ breast; N back to 9 is $\frac{1}{2}$ inch.

From 22 to 18 is the same distance as 9 to 1; draw a line from 9 to 18; point 13 is $\frac{1}{2}$ inch inside the line; draw a line from 4 to 23.

Go down $\frac{1}{4}$ inch below 5 and draw a line to 0 making it parallel with line 23-4 and shape the backpart.

From Q to S is $\frac{1}{2}$ waist on division minus $\frac{1}{4}$ inch; point T is halfway between S and Q.

Point U is halfway between I and L; draw a line from T through U up.

From A to 5 and L to V is the strap measure plus $\frac{3}{4}$ inch; draw a line from V to F; V to Z is $\frac{3}{8}$ inch less than 0 to 5; shape the shoulder and armseye.

Square forwards from V by line T-U; V to Y is $1\frac{1}{6}$ breast plus $\frac{1}{2}$ inch; draw a rounding line from Y to J.

From Y to X is $1\frac{1}{6}$ breast minus $\frac{1}{4}$ inch; V to W is $\frac{1}{8}$ breast minus $\frac{1}{4}$ inch; draw a line from W to X and shape the gorge.

From J to 6 is 1 inch; S to 7 is the same; Q to R is $\frac{3}{4}$ inch; place the square to R-7 and square down; this locates 14-11.

From 11 to 12 is $\frac{1}{8}$ breast; 14 back to 10 is 5 inches; 7 back to 8 is the same.

From 16 to 21 and 10 to 17 is the hip measure; shape the side of forepart with the backpart.

From 15 to 19 is the same distance as 13 to 18. Shape the front edge and bottom of forepart.

From 13 to 2 and 8 to 26 is the waist measure net; the difference between 26 and 15 is to be taken out as an underarm fish also a front fish may be taken out if so desired.

THE HOT IRON, GREATEST ENEMY OF SILK LININGS

Editor's Note: At our request, Mr. C. D. Schoonmaker, of Schoonmaker Bros. & Company, supplied the following facts to insure the utmost service of silk linings in men's garments, for the benefit of the merchant tailoring trade and their customers.

That silk lined garments possess an advantage over those with ordinary linings is a well known fact, and undoubtedly a garment will slip on more easily, feel more comfortable and fit better when lined with silk.

A tailor naturally prefers silk lining to any other lining, because it pleases his artistic taste and professional pride, but he sometimes discourages its use because of its supposed lack of durability.

The tensile strength of silk is greater than either cotton or wool. If the raw silk is properly treated, if the fabric is of well balanced construction, and proper care is used when lining the garment, satisfactory results are assured.

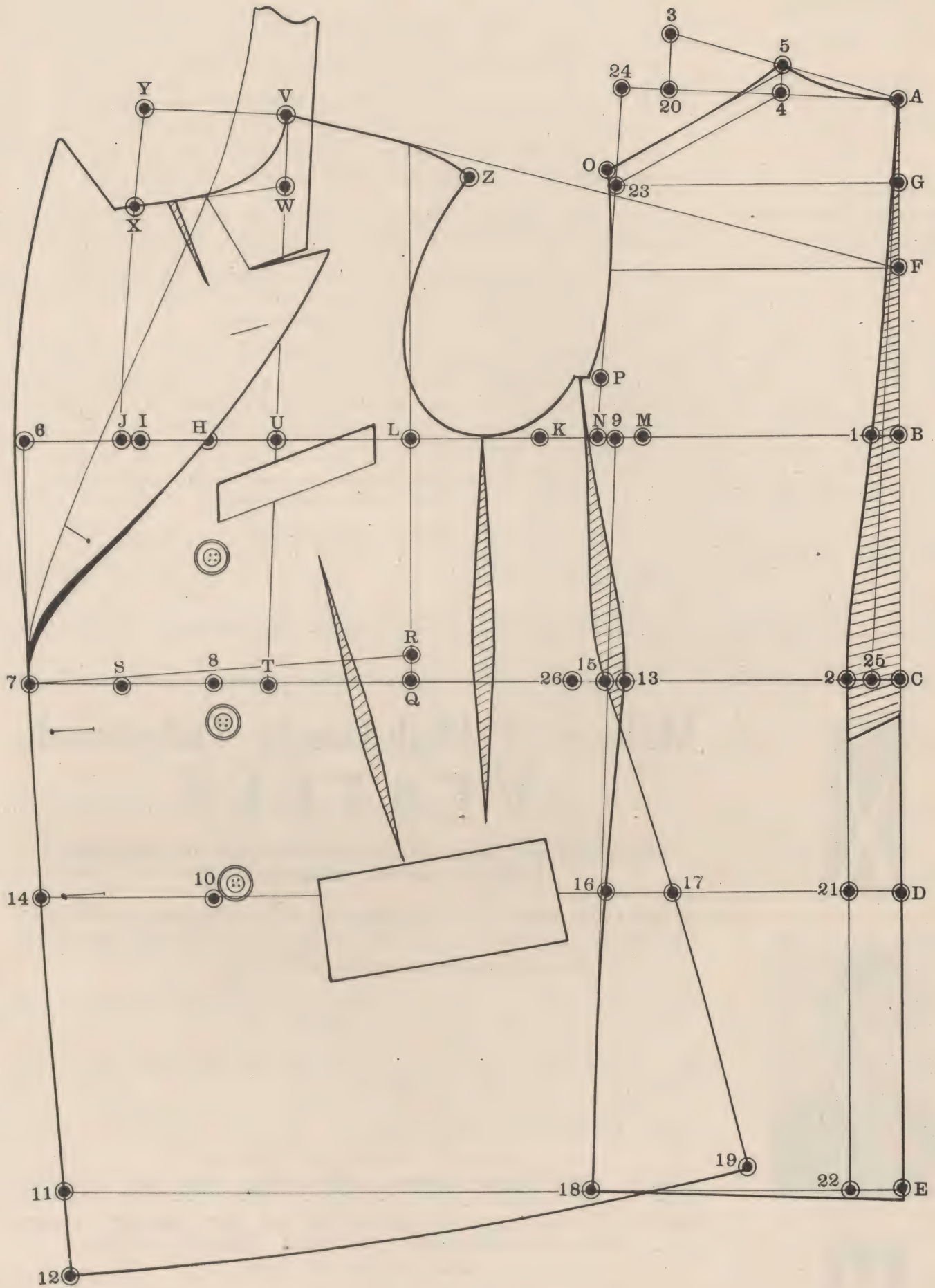
Heat is a great menace to silk—destroying the necessary animal matter which gives life and resiliency to the fibre.

A hot iron should never be used at any time! Lack of knowledge in regard to this fact causes the most of dissatisfaction among customers of merchant tailors.

Another evil to be avoided is the steam pressing machine. Its use will invariably ruin the appearance of the silk lining, and shorten the life of the fabric.

Silk has other enemies, the most important of which is uric acid in the perspiration of the human body. This destroys silk and is something which cannot be avoided. Fortunately there is not more than one person in ten with enough uric acid in this form to damage the fabric. Shields placed in the arm-pit of coats will minimize this trouble, but no dye nor fabric will hold where uric acid is present.

Any reputable manufacturer of silk linings will guarantee satisfaction if these facts are observed, particularly the hot-iron menace.



Three-Button Double-Breasted Sack

Some Unsolicited Words of Commendation



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In business to know and not to guess, is the secret of success

Do you know what your costs are—what your selling prices should be in your own individual shop—or are you *guessing* at it?

Do you calculate exactly the cost of woolens, every individual item of the trimmings, the labor, the rent, the advertising, the salaries, heat, light, insurance, taxes, express, office expenses, bad accounts, depreciations of every kind, interest on capital, and your desired net profit?

No. Many guess at these items and at the end of the season the net profit is smaller than was expected, and many times a loss is shown.

During these times of high prices for woolens, trimmings and workmanship the selling price of a suit or an overcoat is a serious question. No true merchant wants to rob an old patron neither should he sell without profit.

Beeman's "Cost and Selling Price for Merchant Tailors"

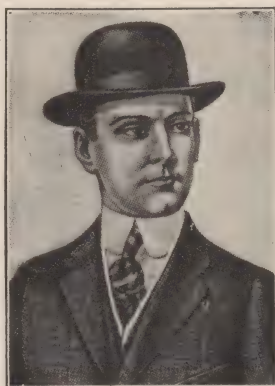
will quickly and simply solve these problems for you. It consists of simple blanks to be filled in to fit your business—with beautifully bound book of complete instructions showing just how to proceed. Everything is figured for you. So simple that a schoolboy can do the work.

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Vestee Buttons, 50c. per gross.

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HOW TO OBTAIN A NORFOLK JACKET OUT OF A REGULAR SACK COAT PATTERN

THE following diagrams show how to make a Norfolk. Of course, every Norfolk, no matter what the style may be, must be made from the ordinary sack coat pattern. A simple way of doing this is as follows:

Diagram 1. Mark off the yoke, if there is to be one, and

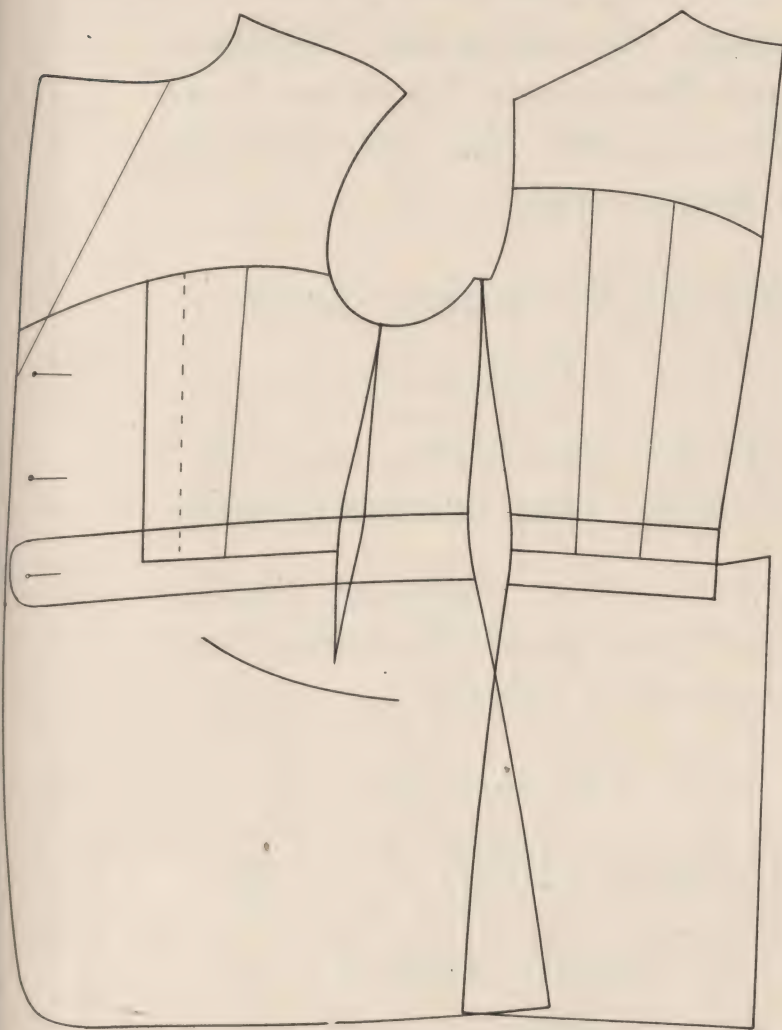


Diagram 1

also mark the belt around the waist and the pleats where they are to be placed.

Now cut off the yoke from the front and back part. Take a thin sheet of paper and place the pleats as marked, either

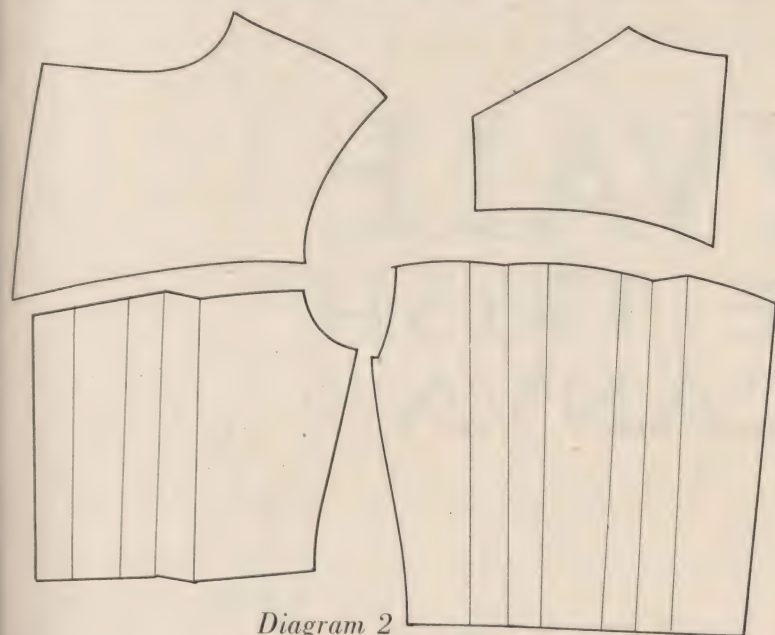


Diagram 2

creasing or pinning them, after which place the pattern upon the pleated paper and cut out.

Add seams to the yoke where pleated, also at the waist and skirt, after which open the pleated parts as shown on Diagram 2. Lay flat on the paper and cut them out.

WHEN BANKS DEMAND EXCESSIVE INTEREST ON LOANS

IT has been found that occasionally some business men are required to pay more than the legal rate of interest on the money they borrow from their banks. While this practice is not general among bankers, still there are enough instances of this sort that it will be worth while for the man who borrows money to know how to protect himself against the illegal methods of the usurer. Every business man knows that usurious methods are unlawful, but he does not always know that he can penalize the usurer in a most drastic manner.

Excessive interest charges are not always in the form of direct payments of interest to the bank; in fact, in very few instances is this the case. There are various other subterfuges that have been resorted to in the hope of evading the penalty for usury as prescribed in the Federal statutes.

One method, perhaps more commonly resorted to than any other, is to require that part of the money borrowed be left on deposit in the bank. Thus, a man may ask a banker to discount his \$5,000 note. Suppose the banker agrees to discount the note, but only on condition that \$1,000 of the proceeds remain on deposit in the bank. This method is nothing less than usurious. The man pays interest on \$5,000, but receives only \$4,000 for his use, while the bank receives interest on the \$5,000 and also on the \$1,000, which it may again loan to another party.

The law on this point has been stated very plainly in the following manner: "In the case of loans or discounts by a bank at the highest legal rate of interest, a provision that the proceeds of the loan shall be kept as a deposit in the bank during the period of the loan renders the transaction usurious for the reason that the borrower thus pays interest on money which he does not receive or have the use of. But the fact that the borrower voluntarily allows a part of the loan to remain on deposit with the banker without any agreement therefor will not constitute the giving or taking of usury, though such deposit is made with the expectation by the borrower that he will thereby be enabled to obtain further loans more readily."

Then there is the old device of a bank or individual "buying" a note at a considerable reduction from its face value. This also constitutes usury, and no business man, however hard pressed he may be, should allow anyone to defraud him in this manner. Some borrowers have paid as much as 30 per cent. on money borrowed in this manner.

As proof of the fact that banks may be penalized very heavily for resorting to usurious methods, the following case will plainly illustrate: In this instance a business man named McCutcheon borrowed money from the Marine National Bank, and although his business with this bank was very extensive and involved many transactions, he maintained that he was required to pay more than the legal rate of interest on the money that he borrowed from the bank; that when his indebtedness to the bank amounted to \$85,000 he was required to pay interest on \$100,000. The case was finally settled out of court, the bank paying McCutcheon \$17,000, which was practically twice the amount of the usurious interest that the bank had received.

The National Bank Act (revised statutes) provides that a national bank may charge on any loan interest at the rate allowed by the laws of the state in which the bank is located, except that, if by the state law a different rate is limited to banks of issue, that rate shall be allowed for national banks in the state. If no rate is fixed by the state law the bank may charge a rate not exceeding seven per cent., which may be charged in advance. Knowingly accepting a higher rate than is allowed is penalized by forfeiture of the entire interest; and if higher interest has been actually paid, twice that amount may be recovered, as was illustrated in the above case.

Another case involving usurious practices is taken from 32 N. Y. 119. In this case the East River Bank, the plaintiff, held the overdue note of Hoyt & Brother, the defendants, which the defendants wished to pay. The East River Bank proposed to discount defendants' notes for \$1,500 on condition that \$1,000 of the proceeds should be appropriated in the renewal of the overdue note and that \$500 should remain on deposit until the discounted note matured. Defendants were further required to leave with the bank their check for \$500 to meet the note in suit at maturity. The plaintiff bank discounted three notes of \$500 each and placed the proceeds to the credit of Hoyt & Brother, who then gave their check payable at maturity of the note in suit. According to the state law the note was held void for usury, the court saying:

"If the statute prohibiting usury can be evaded by such a subterfuge as has been offered in this case it has become a dead letter. By such a contrivance an individual or bank, in the loan of one-half of their capital, may draw interest upon the whole. The device in this case lacks even the merit of ordinary skill in its consummation. It is an act of cupidity and extortion that is not provided with even the decency of a cloak to cover its nudity."

When a bank makes a loan or discount and intentionally reserves or receives more than the lawful rate of interest, there is usury, no matter what may be the form of the transaction. What is of importance is the substance, not the form. Everything depends on whether the banker receives or contracts for more than the lawful rate of interest, not upon the number of papers signed by the parties. This rule is applicable to all corporations and individuals; to all banks, state and national.

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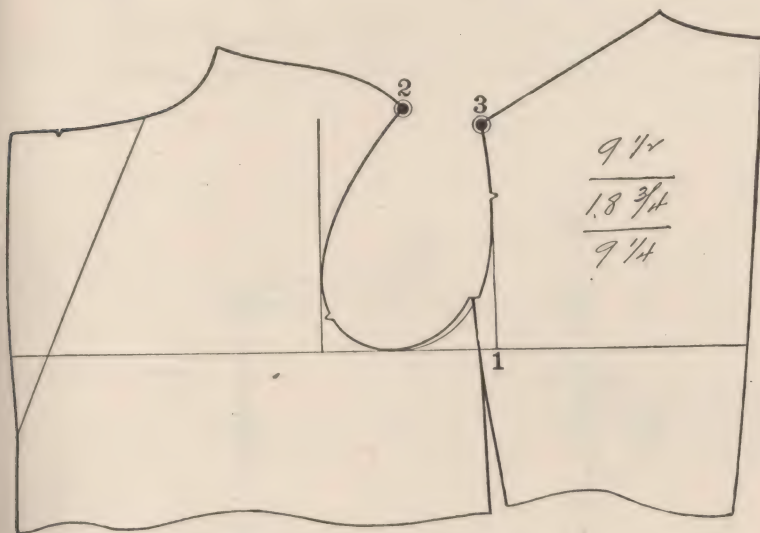
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THE SLEEVE

Measure the circumference of the armscye closely (this armscye measures $18\frac{3}{4}$ inches) and proceed as follows: From 1 to the back notch is $\frac{1}{4}$ of the armscye; the front notch is 1 inch above the breast line always.

Now measure the distance from the back notch up to 3 and from the first notch up to 2. In this case the measurement is $9\frac{1}{2}$ inches; the under part of the armhole from notch to notch therefore measures $9\frac{1}{4}$ inches.

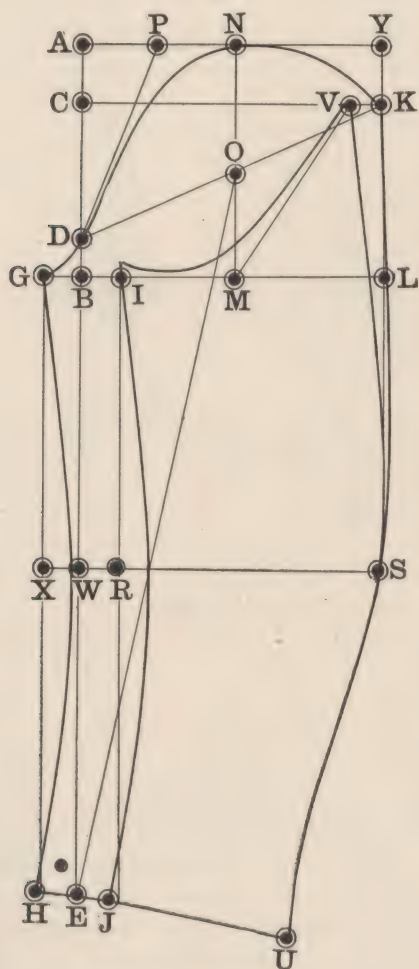


To Measure the Armscye

Now proceed with the sleeve as follows:

Square down and out from A; from A to B is $\frac{1}{3}$ of the armscye; B to C is $\frac{1}{4}$ of the armscye.

From B to D is 1 inch; square out from C and B; from D to Y is the upper arm measure which is $9\frac{1}{2}$ inches.



The Sleeve

Square down from Y; this locates points K and L.

Point M is halfway between B and L; square up from M; this locates points O and N; point P is halfway between A and N; draw a line from P to D.

D to V is the underarm measure minus $\frac{3}{4}$ inch; draw a line from D to M; B to E is the sleeve length.

From B to G is 1 inch; B to I is the same; E to H is 1 inch; E to J is the same; point W is halfway between E and D; square back from W.

Place the square to points O-E and square back to U; from E to U is the width of the sleeve desired.

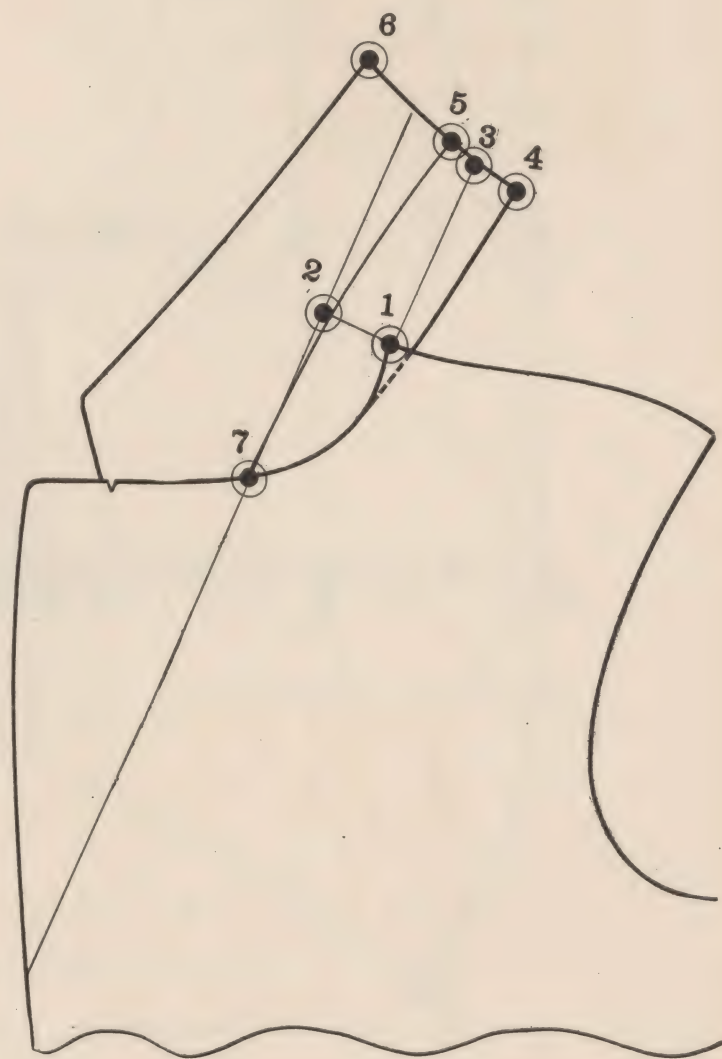
Hollow from Q to X $\frac{3}{4}$ inch and at R the same; shape the upper and undersleeve as shown and finish.

THE COLLAR

The collar is made as follows: From 1 to 2 is 1 inch; draw a line through 2 for the break of lapel.

Draw a line from 1 to 3 on a line to run parallel with 2—7.

From 3 to 4 is $\frac{3}{4}$ inch; from 1 to 4 is the same distance as the width at the top of back.



The Collar

From 4 to 5 is $1\frac{1}{4}$ inches; shape the collar crease from 5 through 2 to 7; from 5 to 6 is the width of the collar desired plus an extra $\frac{1}{4}$ inch.

Shape the collar as shown.

This collar is to be slightly shrunk at the neck.

SINGLE-BREASTED NO-COLLAR WAISTCOAT

The measurements, which are taken the same as for a coat, are as follows:

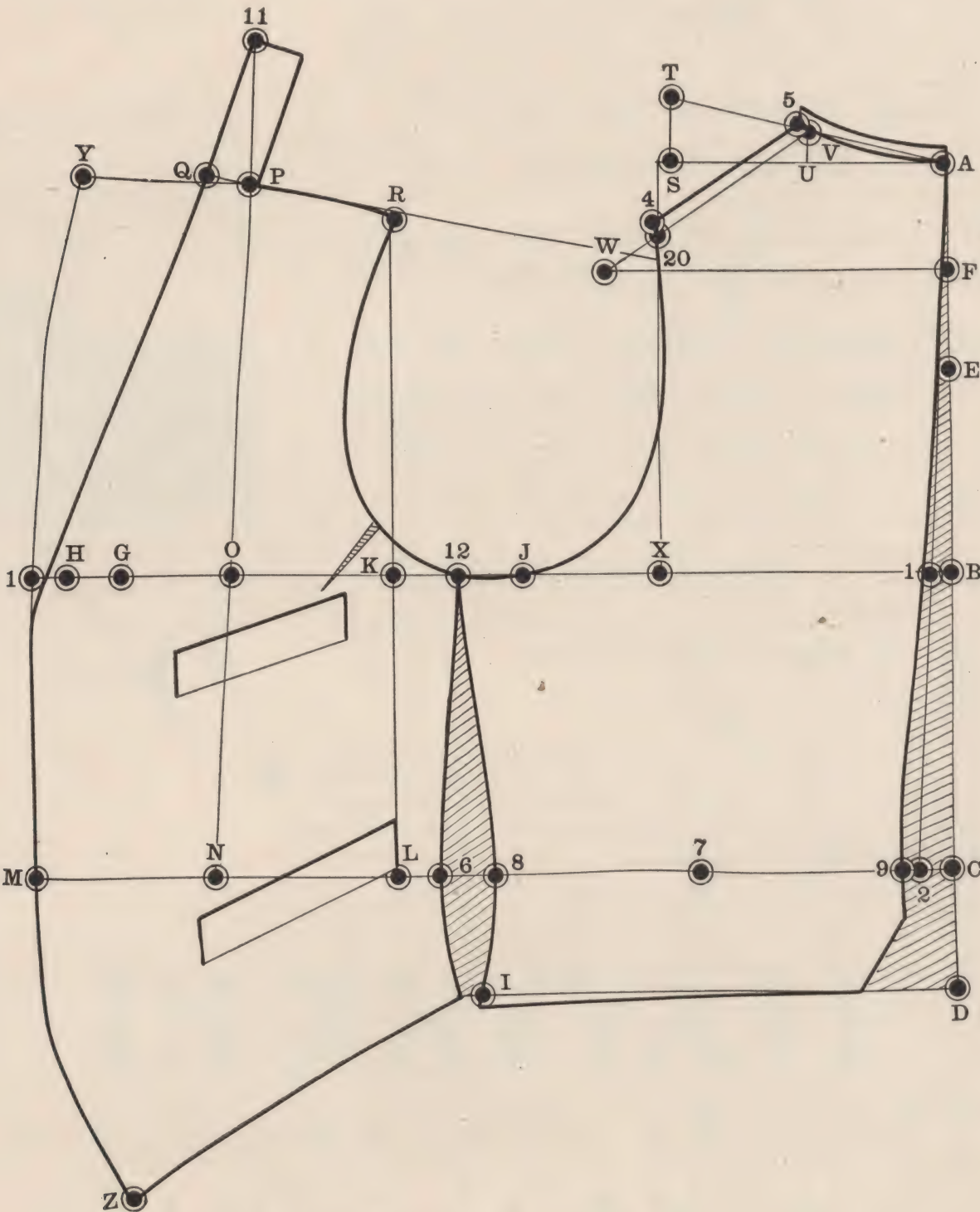
Scye depth.....	9 inches	Blade with additions,	
Waist length.....	16½ inches		12¾ inches
Strap	12 inches	Breast	36 inches
Overshoulder	17 inches	Waist	32 inches
Full length	25½ inches	Opening	12½ inches

Cut the breast and waist one size smaller.
Square down and out from A.

From 20 to W is 1¼ inches; from A to S is 6½ inches; S to T is 1½ inches; draw a line from A to T; from A to U is ⅛ breast plus ⅞ inch; square up from U to locate V; draw a line from V to W; add ¼ inch as shown by line 5—4; also add ¼ inch on top of back.

From L to M is ½ of 31 waist minus ½ inch, in this case 7½ inches; point N is halfway between L and M; point O is halfway between K and H; draw a line from N through O up; from A to 5 and K to P is the strap measure plus ¾ inch; draw a line from P to W; from P to R is ⅜ inch less than 5 to 4; shape the shoulder and armseye as shown.

Square forward from P by line N—O; from P to Y is 1/6 breast plus ½ inch; draw a rounding line from Y through I and



Single-Breasted No-Collar Waistcoat

From A to B is the scye depth plus ¼ inch; C is waist length; C to D is 2¾ inches; E is halfway between A and B; F is halfway between A and E; square out from F, B, C, and D.

From C to 2 is ¾ inch; draw a line from A to 2; from 1 to G is ½ of 35 breast, which is 17½ inches; G to H is 1½ inches; H to I is ½ inch; J is halfway between 1 and G; J to K is 3¼ inches; square down from K; apply the blade measure minus ½ inch from 1 to K, in this case 12 inches, and square up; X is halfway between 1 and K; square up from X; this locates 20.

M; from P to Q is 1 inch; from P to 11 is ¼ inch less than A to 5 on the backpart; 11 to I is the opening plus ¼ inch; 11 to Z is full length plus 1 inch.

From L to 6 is 1¼ inches; point 7 is halfway between 2 and 6; from 7 to 8 is ¼ of 31 waist; 7 to 9 is ¼ waist plus 1 inch.

From J to 12 is 1½ inches; shape the sides of the forepart and backpart also the opening front and bottom of forepart and finish.

SINGLE-BREASTED WAISTCOAT FOR A STOUT FIGURE

The measurements are as follows:

Scye depth.....10	inches	Overshoulder	19	inches	
Waist length.....17	inches	Blade with addition	14 $\frac{1}{4}$	inches	
Strap	13 $\frac{1}{2}$	inches	Breast	42	inches
Waist	42	inches			

These measurements are taken over the waistcoat and should therefore be reduced at the breast and waist 1 inch.

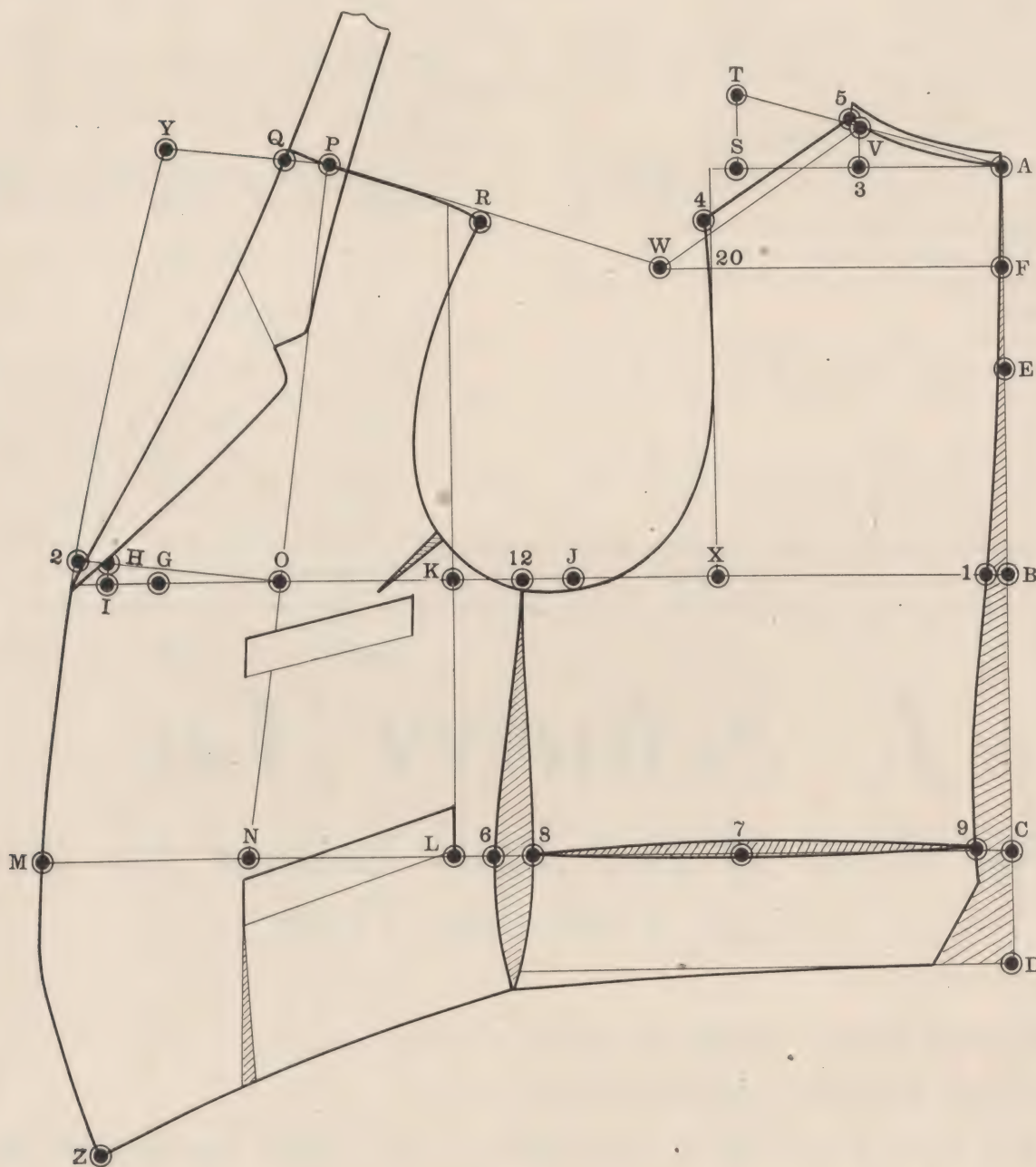
Square down and out from A.

From A to B is the scye depth plus $\frac{1}{4}$ inch; C is waist

inches; S to T is $11\frac{1}{2}$ inches; draw a line from A to T; from A to 3 is $\frac{1}{8}$ breast plus $\frac{7}{8}$ inch; square up from 3 to locate V; draw a line from V to W; now add $\frac{1}{4}$ inch as at line 5—4; also add $\frac{1}{4}$ inch for seam on top of back.

From L to M is $\frac{1}{2}$ of 4l waist, minus $\frac{1}{4}$ inch, altogether 10 inches; point N is halfway between L and M; point O is halfway between K and I; draw a line from N through O up; from A to 5 and K to P is the strap measure plus $\frac{3}{4}$ inch; draw a line from P to W; from P to R is $\frac{3}{8}$ inch less than 5 to 4; shape the back, shoulder and armscye.

From P to Q is 1 inch; apply the opening measure from A to 5 and P to 2 plus an extra $\frac{1}{2}$ inch, also the full length to Z, plus 1 inch; shape the opening and front edge.



Single-Breasted Stout Man's Waistcoat

length; C to D is $2\frac{3}{4}$ inches; E is halfway between A and B; F is halfway between A and E; square out from F, B, C, and D.

From C to 9 is $\frac{3}{4}$ inch; draw a line from A to 9; from 1 to G is $\frac{1}{2}$ breast, $20\frac{1}{2}$ inches in this case; G to I is $11\frac{1}{2}$ inches; square up a short line from I; this locates H; H to 2 is $\frac{1}{2}$ inch; J is halfway between 1 and G; J to K is $3\frac{1}{4}$ inches; square down from K to locate L; apply the blade measure from 1 to K making it $\frac{1}{2}$ inch less than the coat blade and square up.

Point X is halfway between 1 and K; square up from X; this locates 20; from 20 to W is $11\frac{1}{4}$ inches; from A to S is $6\frac{1}{2}$

From L to 6 is $11\frac{1}{4}$ inches; J to 12 is $13\frac{1}{4}$ inches; draw a line from 12 to 6 and shape the side of forepart.

Point 7 is halfway between 9 and 6; from 7 to 8 is $\frac{1}{4}$ of 4l waist; from 7 to 9 is $\frac{1}{4}$ waist plus 1 inch; lengthen the forepart and backpart about $\frac{1}{2}$ inch at the sideseam; this is done so that when the lower pocket is cut open and overlapped it will give it two extra seams.

Take out about $\frac{1}{2}$ inch at 7 as shown; this is to give a clean fitting back at the waist and sufficient drapery over the hip.

Finish as shown.

REGULAR TROUSERS

The measurements are as follows:

Outside length.....	41 inches	Seat	38 inches
Inseam	32 inches	Knee	18 inches
Waist	32 inches	Bottom	15 inches

Square down and out from A.

From A to B is the outside length; B to C is the inseam.

From C to D is $\frac{1}{6}$ seat; B to Z is $\frac{1}{2}$ inseam plus 2 inches; square out from D, C, Z, and B.

From A to G is $\frac{1}{2}$ seat; B to F is the same.

Draw a straight line from F to G; from F back to J is $\frac{1}{6}$ seat; from J to K is $\frac{1}{4}$ bottom minus $\frac{1}{4}$ inch. From J to L is the same.

From A to H is $1\frac{1}{2}$ inches always; point I is halfway between G and H; draw a line from I to J. This locates Q and O.

From I to G is $\frac{1}{4}$ waist; I to H is the same; Q to R is the same distance as from Q to C.

From R to S is $\frac{3}{4}$ inch; from O to P is $\frac{1}{4}$ knee; O to E is the same; shape the forepart, as shown, and finish.

The Backpart

Extend all lines and proceed as follows:

From K to N is 1 inch; L to M is the same; P to 1 is $\frac{1}{2}$ inch; E to 2 is the same.

S to U is 2 inches; sweep from D to 3, pivoting at E.

From D to 3 is $1\frac{1}{2}$ inches; place the square to points E—3 and draw a straight line up to Y; from Y to W in this case is $\frac{1}{2}$ waist plus $2\frac{1}{2}$ inches.

Of this $2\frac{1}{2}$ inches, $1\frac{1}{2}$ inches are consumed for seams and 1 inch, which represents $\frac{6}{6}$ of an inch, taken out as a "V"; this "V" is taken out by the rule of a $\frac{1}{6}$ inch for each inch the waist is smaller than the seat.

Draw a line from V through W up; place the square to line V—X with the right angle resting at Y and square both ways. Add $\frac{1}{4}$ inch at X for waist hollow and finish.

This diagram describes a close-fitting pair of trousers; if easy trousers are desired the seat should be cut one size larger.

STOUT MAN'S TROUSERS

The measurements are as follows:

Outside length.....	42 inches	Seat	46 inches
Inseam	31 inches	Knee	20 inches
Waist	43 inches	Bottom	16 inches

Square down and out from A.

From A to B is the outside length; B to C is the inseam; C to D is $\frac{1}{6}$ seat; B to R is $\frac{1}{2}$ inseam plus 2 inches.

Square out from D, C, R, and B.

From A to 4 is $\frac{1}{2}$ seat; B to T is the same; draw a straight line from T to 4; from T to L is $\frac{1}{6}$ seat; L to X is $\frac{1}{4}$ bottom minus $\frac{1}{4}$ inch; L to S is the same.

From A to J is $1\frac{1}{2}$ inches; point N is halfway between 4 and J; draw a line from N to L.

From N to O is $\frac{1}{4}$ waist; N to P is the same; whatever distance there is between 4 and O should be raised from 4 to 12.

Draw a line from P through 12; from K to H is the same distance as from K to C.

From H to G is full $\frac{3}{4}$ inch; M to Q is $\frac{1}{4}$ knee; M to 9 is the same.

Draw a line from X through Q up; this locates F.

Sweep from F to G, pivoting at Q; shape the forepart as shown.

The Backpart

From X to V is 1 inch; S to W is the same; Q to U is $\frac{1}{2}$ inch; 9 to E is the same.

Sweep from F to G, pivoting at Q; G to 7 is 2 inches; sweep from D to 10, pivoting at 9; D to 10 is $1\frac{1}{2}$ inches.

Place the square to points 9—10 and draw a line up to 3; 3 to 5 in this case is $\frac{1}{2}$ waist plus 2 inches, representing $1\frac{1}{2}$ inches for seams and $\frac{1}{2}$ inch, which is $\frac{3}{6}$ for a "V."

Place the square to points 8—5 with the right angle resting on 3 and square both ways; add $\frac{1}{4}$ inch for waist hollow at 11 and finish the backpart as shown.

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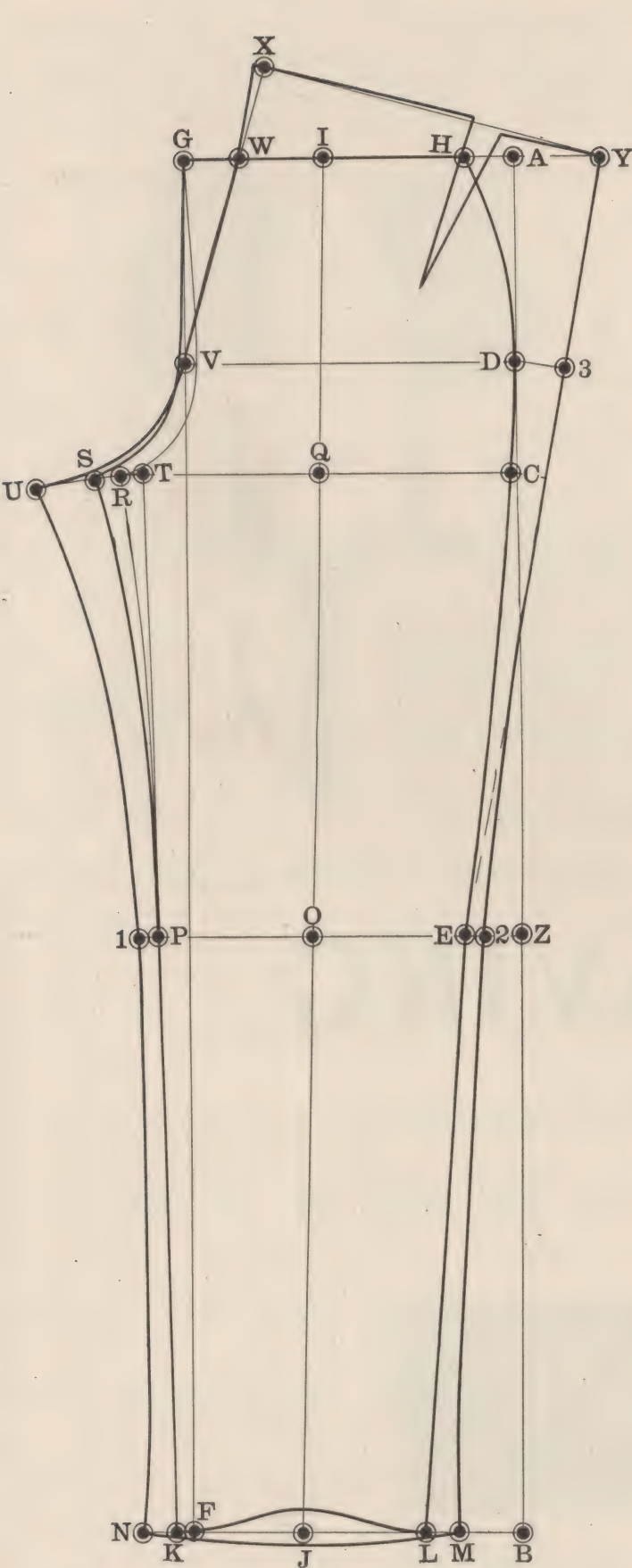
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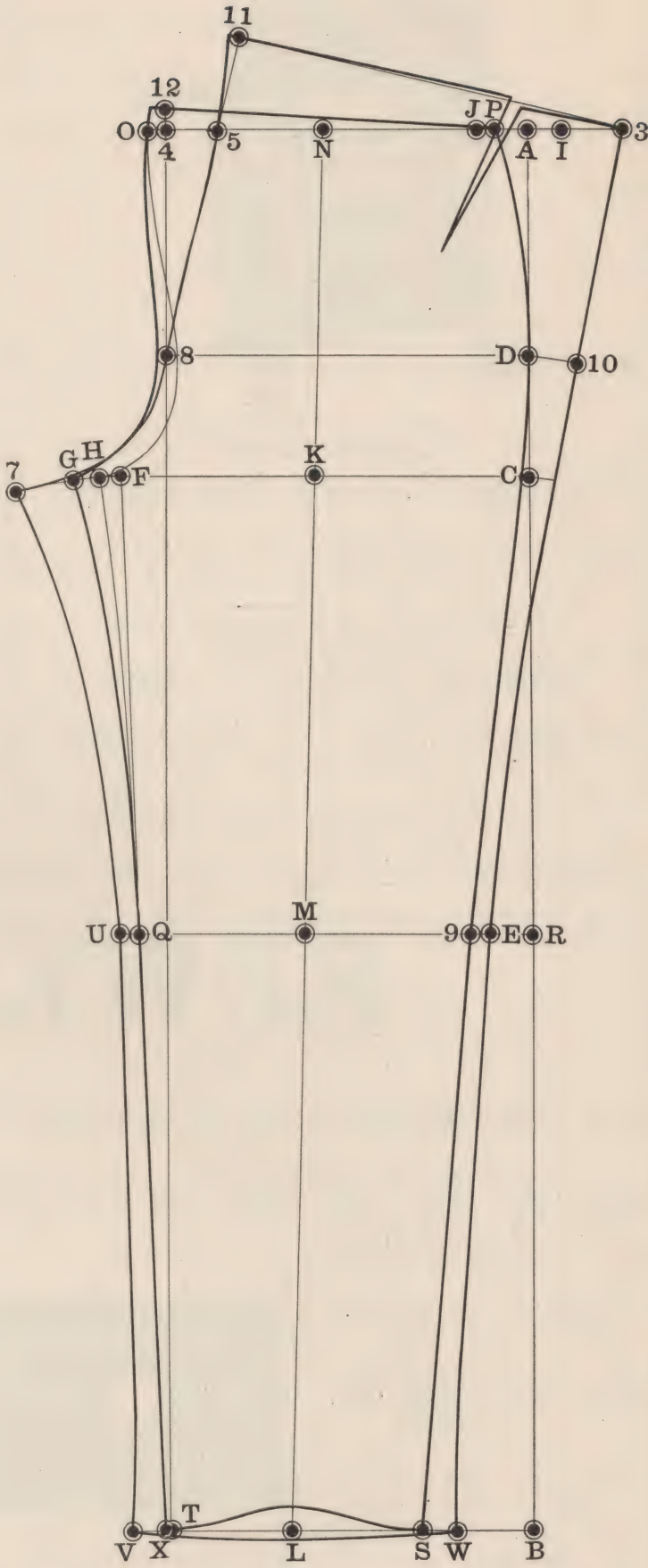
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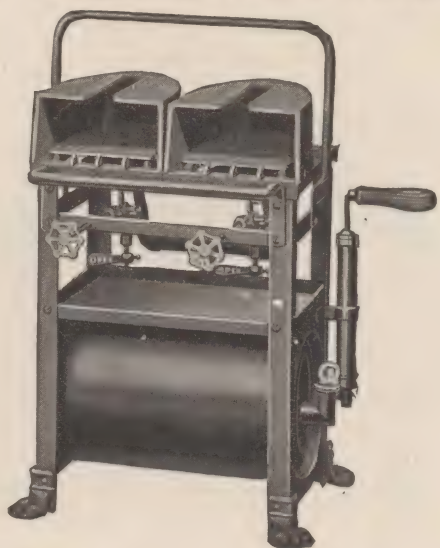


Trousers



Stout Man's Trousers

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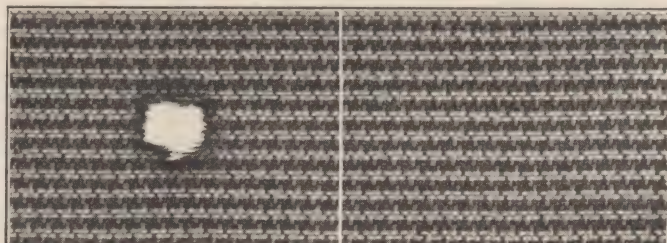
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AMERICAN GENTLEMAN

Table of Proportions
For Boys and Youths

AGE	SCYE	WAIST LENGTH	FULL LENGTH	STRAP	DREAST	WAIST	HIP	NECK	SLEEVE	RISE	INSEAM	WAIST	HIP	BOTTOM
4	5	10	19	9	24	24	27	10½	10	6½	6	23	26	11¼
5	5¼	10½	19¾	9¾	24¾	24½	27¾	10¾	10½	6⅔	6¾	23½	26¾	11⅜
6	5½	11	20½	9⅝	25½	25	28½	11	11	6⅝	7½	24	27½	11½
7	5¾	11½	21¼	9⅞	26¼	25½	29¼	11¼	11½	7	8¼	24½	28¼	11⅝
8	6	12	22	9¾	27	26	30	11½	12	7⅙	9	25	29	11¾
9	6¼	12½	22¾	9⅞	27¾	26½	30¾	11¾	12½	7⅔	9¾	25½	29¾	11⅞
10	6½	13	23½	10⅛	28½	27	31½	12	13	7½	10½	26	30½	12
11	6¾	13½	24¼	10⅝	29¼	27½	32¼	12¼	13½	7⅞	11¼	26½	31¼	12⅛
12	7	14	25	10½	30	28	33	12½	14	7⅝	12	27	32	12¼
13	7¼	14¼	25½	10⅞	30¾	28½	33¾	12¾	14½	8	12¾	27½	32¾	12⅜
14	7½	14½	26	10⅞	31½	29	34½	13	15	8⅙	13½	28	33½	12½
15	7¾	14¾	26½	11⅞	32¼	29½	35¼	13¼	15½	8⅔	14¼	28½	34¼	12⅝
16	8	15	27	11¼	33	30	36	13½	16	8½	30	29	35	14½
17	8¼	15¼	27½	11⅞	33¾	30½	36½	13¾	16¼	8⅞	30½	29½	35½	14¾
18	8½	15½	28	11⅝	34½	31	37	14	16½	8⅝	31	30	36	15
19	8¾	15¾	28½	11⅞	35¼	31½	37½	14¼	16¾	9	31½	30½	36½	15¼
20	9	16	29	12	36	32	38	14½	17	9⅙	32	31	37	15½

SINGLE-BREASTED STRAIGHT FRONT SACK

For a Boy 4 Years of Age

For measurements, follow the Table of Proportions for Boys and Youths, preceding page.

Breast	24 inches	Scye depth	5 inches
Waist	24 inches	Waist length.....	10 inches
Hip	27 inches	Strap	9 inches

Draw line A—E.

From A to B is the scye depth, plus $\frac{1}{4}$ inch; C is waist length; C to D is $\frac{1}{3}$ seat measure; A to E is full length.

Point F is halfway between A and B; point G is halfway between A and F; square out from G, F, B, C, D, and E.

From C to 2 is $\frac{3}{4}$ inch; place the square to points A—2 and square out to 8 by that line; square down from 2.

From A to 8 is $6\frac{1}{2}$ inches; 8 to 9 is $11\frac{1}{2}$ inches; draw a line from A to 9; from A to 10 is $\frac{1}{8}$ of 24 breast plus $\frac{7}{8}$ inch; square up from 10 to locate 11.

From 1 to H is 12 inches; H to I is 2 inches; I to J is $\frac{1}{2}$ inch; square down from point J.

From 1 to K is $\frac{2}{3}$ of the breast plus $\frac{1}{2}$ inch; square down from K.

From J to 12 is 1 inch; from 12 back to 24 is $\frac{1}{4}$ of the breast, in this case 6 inches; point L is halfway between 24 and K; square up from L.

Point M is halfway between L and 1; M to N is 1 inch; square up from N; from N to P is $\frac{1}{12}$ breast; N back to 4 is $\frac{1}{2}$ inch.

From 22 to 7 is the same distance as 1 to 4; draw a line from 7 to 4; point 5 is $\frac{1}{4}$ inch inside the line; draw a line from 10 to 23.

Go down $\frac{1}{8}$ inch below 11 and draw a line to O, making it parallel with line 23—10, and shape the backpart.

Point T is halfway between R and S; point U is halfway between L and I; draw a line from T through U up.

From A to 11 and L to V is the strap measure plus $\frac{3}{4}$ inch, in this case $9\frac{3}{4}$ inches; draw a line from V to F.

From V to Z is $\frac{1}{4}$ inch less than O to 11; shape the shoulder and armscye.

Square forward from V by line T—U; V to W is $\frac{1}{6}$ breast plus $\frac{1}{2}$ inch; draw a rounding line from W to J; W to X is $\frac{1}{6}$ breast; V to Y is $\frac{1}{8}$ breast.

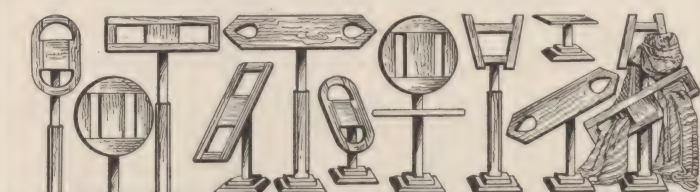
Draw a line from Y to X and shape the gorge; S to 13 is 1 inch; shape the front edge.

From 13 to 14 is $3\frac{1}{2}$ inches; 6 to 15 is the same; 16 to 17 is $\frac{1}{8}$ breast; 17 to 18 is $\frac{1}{2}$ inch; 19 to 3 and 15 to 20 is the hip measure.

Shape the side of forepart with the backpart.

From Q to 21 is the same distance as 5 to 7.

Shape the bottom of forepart and finish.



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A Wonderful set of Patented Interchangeable Window Display Fixtures for displaying the Seasons Latest Novelties in Piece Goods to advantage. Set will give 10 Years Good Service in effective trade pulling window trims.

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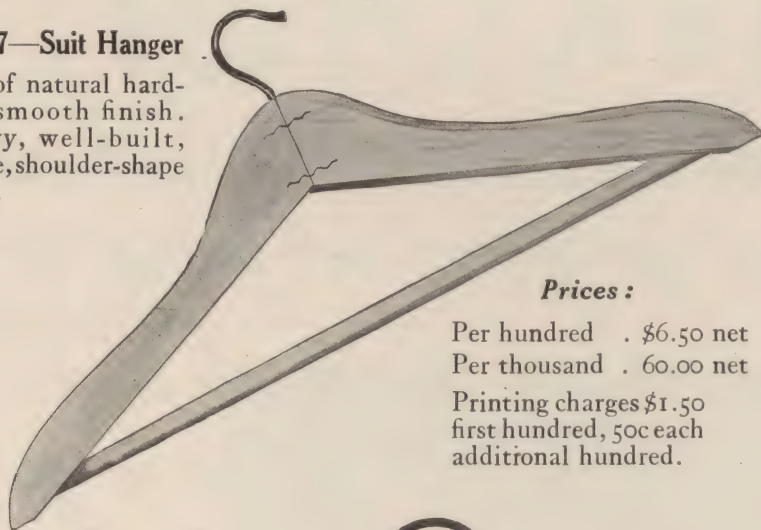
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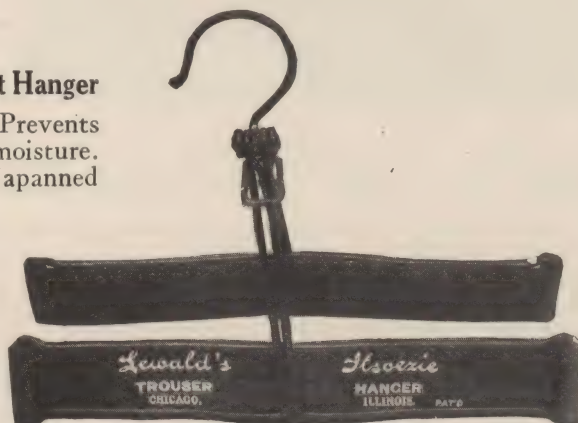
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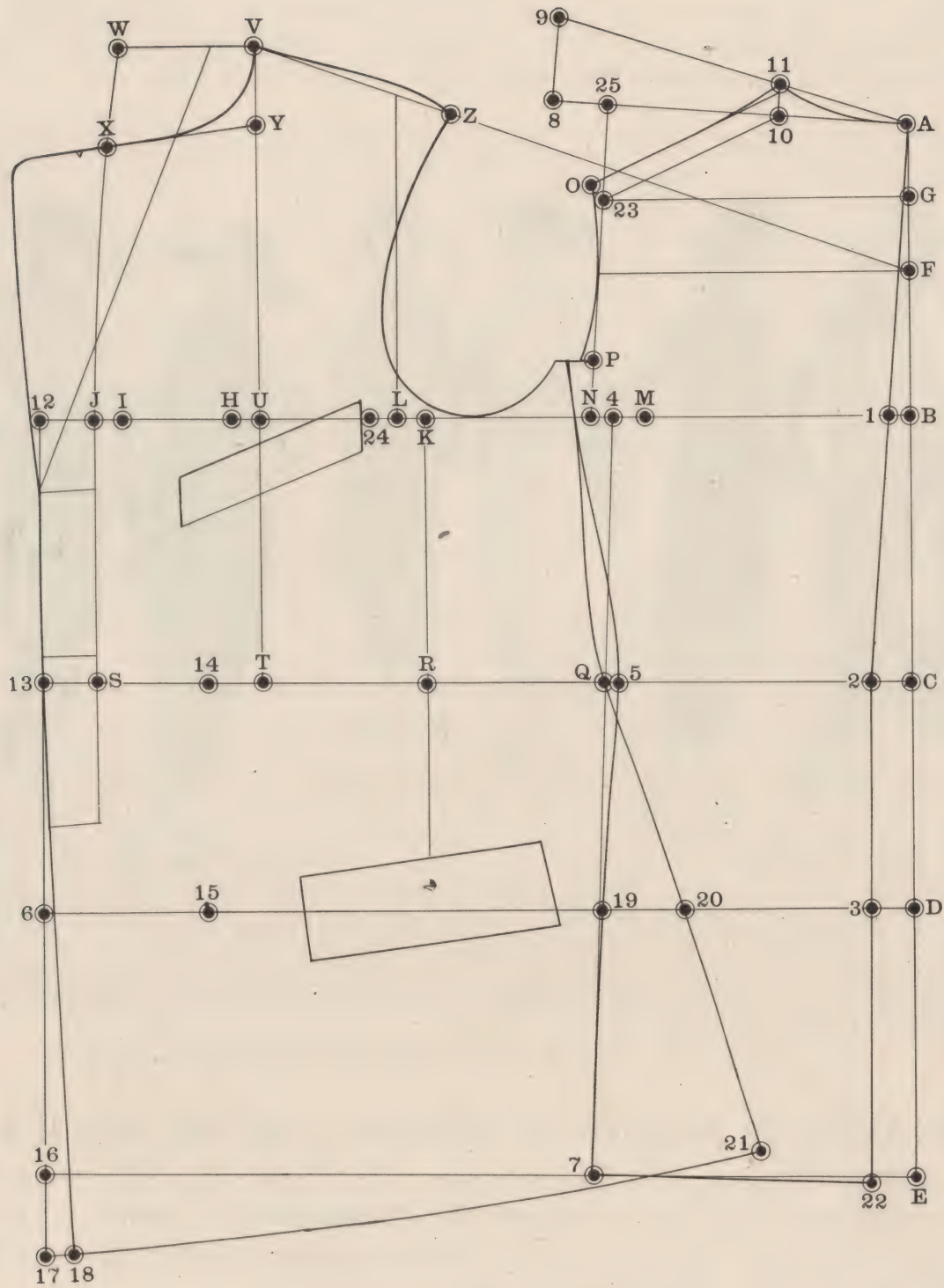
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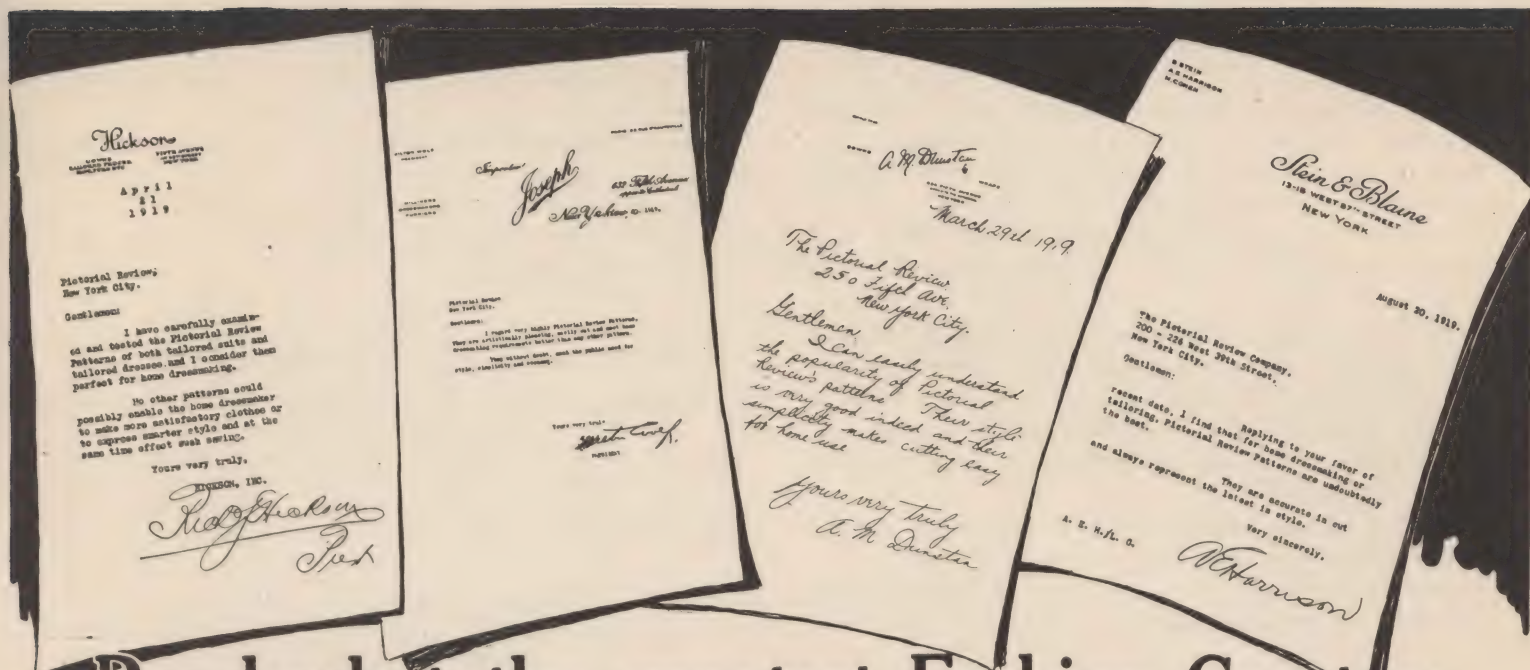
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DOUBLE-BREASTED SACK

For a Boy 8 Years of Age

The measurements are:

Breast	27 inches	Scye depth	6 inches
Waist	26 inches	Waist length.....	12 inches
Hip	30 inches	Full length.....	22 inches
Strap.....	9¾ inches		

Draw line A—E.

From A to B is the scye depth plus ¼ inch; C is waist length; C to D is 1/3 seat measure; A to E is full length.

Point F is halfway between A and B; G is halfway between A and F; square out from G, F, B, C, D, and E.

From C to 2 is ¾ inch; draw a straight line from A to 2 and by that line square out to 8; A to 8 is 6½ inches; 8 to 9 is 1½ inches.

Draw a line from A to 9; from A to 10 is 1/8 breast plus 7/8 inch; square up from 10 to locate 11; square down from 2.

From 1 to H is 13½ inches; H to I is 2 inches; I to J is ½ inch; J to Q is 1 inch; 1 to K is 2/3 breast plus ½ inch.

Square down from K to locate R; from Q to 24 is ¼ breast, in this cast 6¾ inches.

Point L is halfway between 24 and K; square up from L; point M is halfway between L and 1; M to N is 1 inch.

Square up from N; N to P is 1/12 breast; N back to 4 is ½ inch; 22 to 7 is the same distance as 4 to 1; draw a line from 7 to 4.

Point 5 is ¼ inch inside the line; draw a line from 10 to 23; go down 1/8 inch below 11 and draw a line to O, making it parallel with line 23—10, and shape the backpart.

From R to S is ½ waist on division; point T is halfway between S and R; point U is halfway between I and L; draw a line from T through U up.

From A to 11 and L to V is the strap measure plus ¾ inch, in this case 10½ inches; draw a line from V to F.

From V to Z is ¼ inch less than O to 11; shape the shoulder and armseye.

Square forward from V by line T—U; V to W is 1/6 breast plus ½ inch; draw a rounding line from W to J.

From W to X is 1/6 breast; V to Y is 1/8 breast minus ¼ inch; draw a line from Y to X and shape the gorge.

From J to 12 is 2¼ inches; S to 13 is the same; 13 to 14 is the same distance as 12 to H; 6 to 15 is the same distance as 13 to 14.

From 16 to 18 is 1/8 breast; 19 to 3 and 15 to 20 is the hip measure, 15 inches.

Shape the side of forepart with the backpart.

From 5 to 21 is the same distance as 5 to 7; shape the bottom of forepart and finish.

RETIRING AFTER 54 YEARS OF SERVICE

GEORGE H. CONKLIN, the "grand old man" of Brooklyn, New York, tailoring circles, is retiring after an active business career of fifty-four years. Mr. Conklin has long been recognized as the oldest importer and builder of high-grade men's custom garments in Brooklyn. He enlisted three times for service during the Civil War, and upon its close, embarked in the tailoring business where he met with every success.

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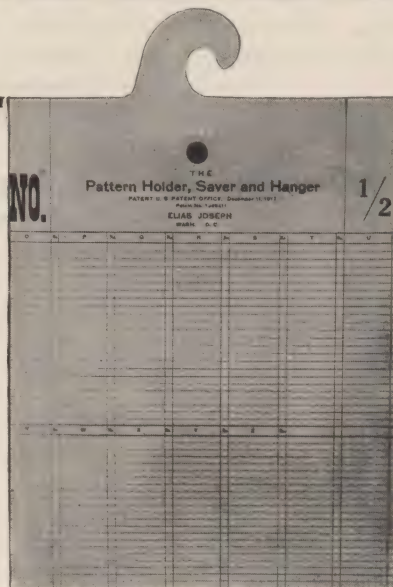
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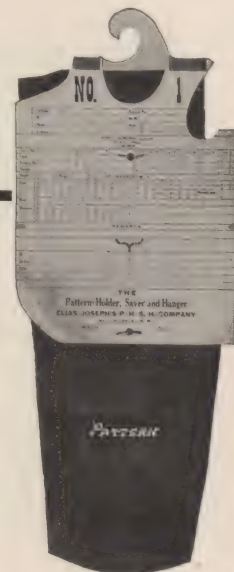
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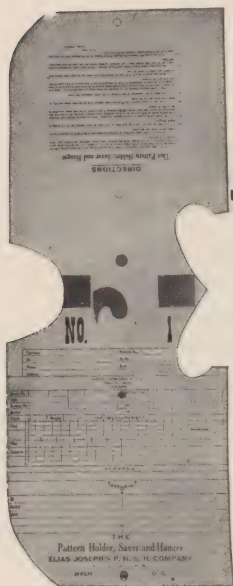
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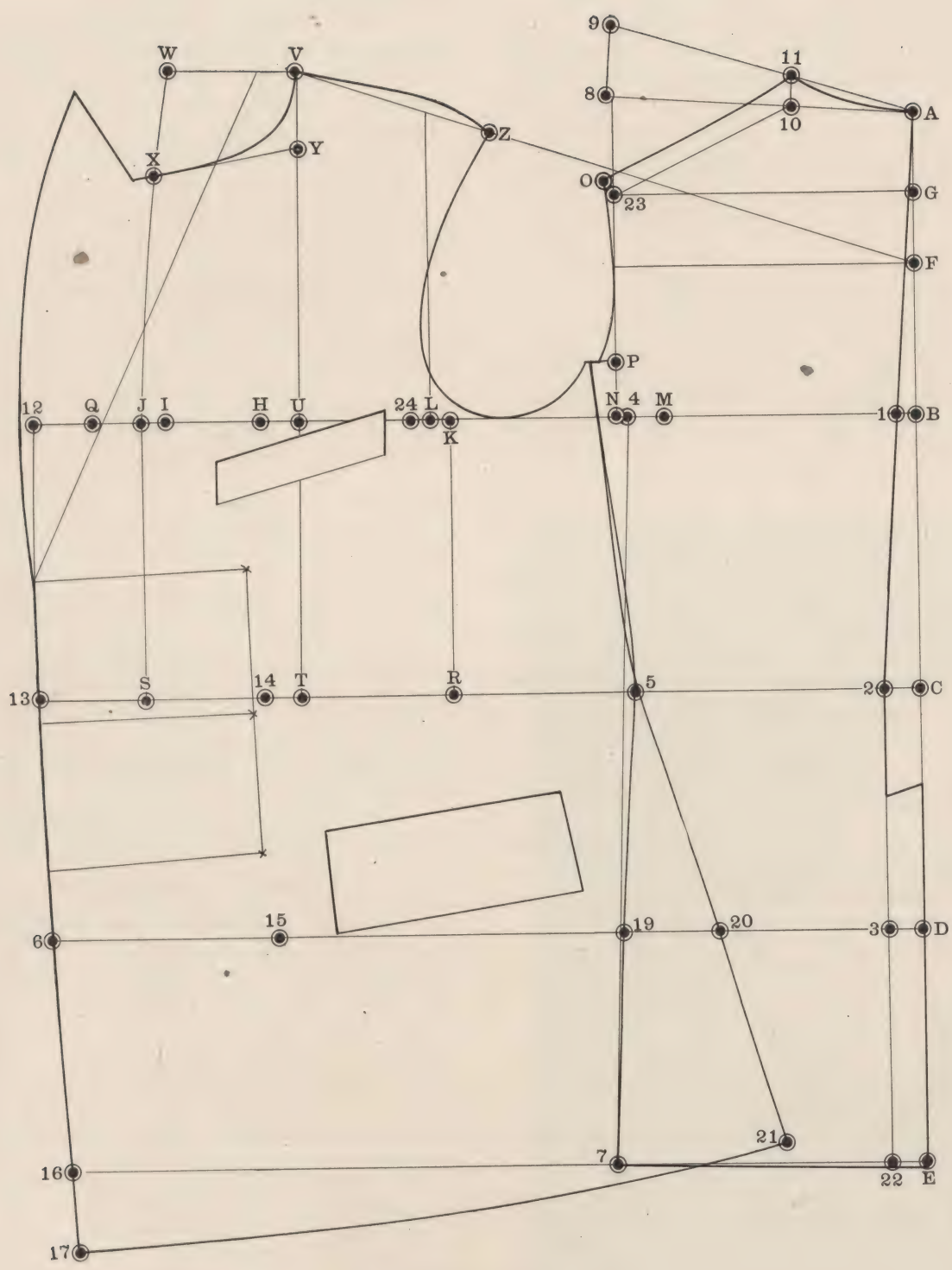
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Double-Breasted Sack
(for a boy 8 years of age)

Everyday Occurrences in the Cutting Room

By "Sam" Regal

ONE of the small things that causes big troubles very often is the dressing of trousers. I have seen good cutters permitting their cloth cutter to cut out the dress of trousers without even going to the trouble to mark it. And then they wonder what causes the one leg to twist while the other is right.



Diagrams A and B

Naturally, under those conditions the first thing the cutter will do is to examine the notches to see if they are correct. And if they prove correct he is at once up a tree and is apt to think

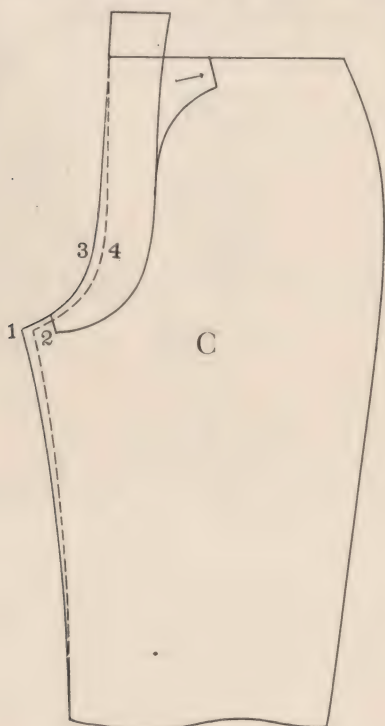


Diagram C

his system is "all wrong." When, as a matter of fact, the only thing that is wrong is the taking out of the dress.

Diagram A shows the proper way to take out the dress.

From 1 to 2 should be the same length as from 1 to 3. Therefore sweep from 3 to 2, pivoting at 1.

Diagram B shows the distance from 1 to 2 shorter than 1 to 3, therefore the right leg will swing to the inseam.

If a center dress is necessary it should be done as shown on Diagram C, which is: take out from 1 to 2 and 3 to 4, $\frac{3}{8}$ inch from both right and left sides.

Diagram D shows how to dress trousers for a heavy rup-

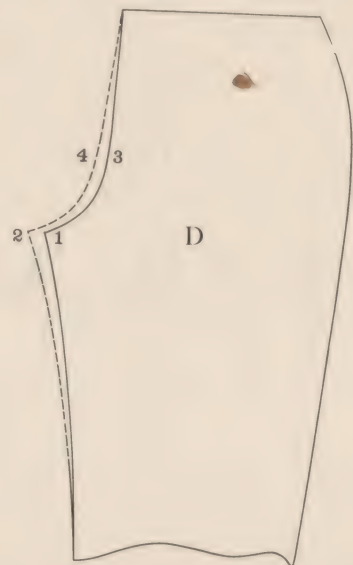
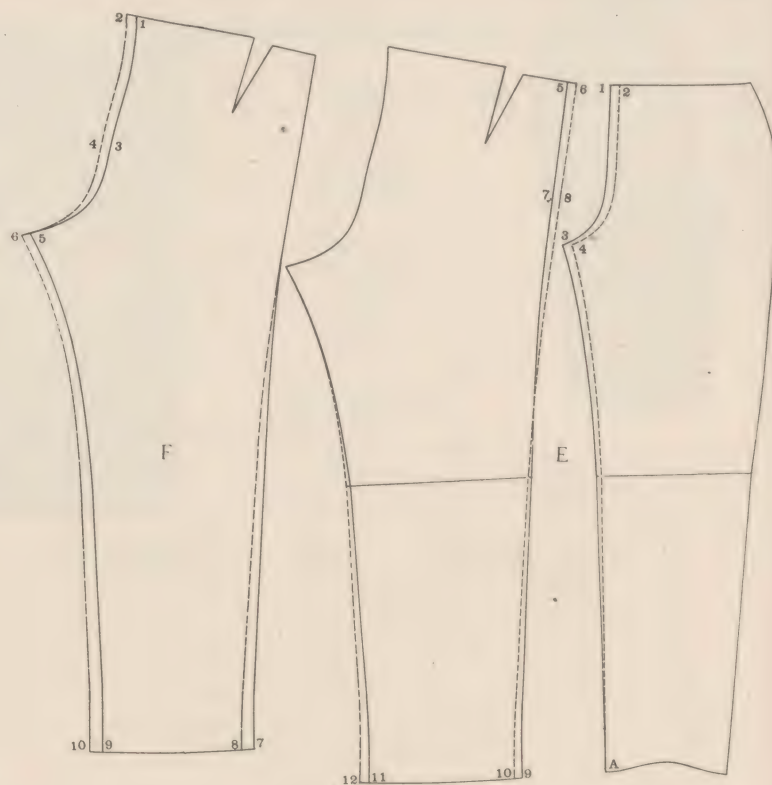


Diagram D

ture, which is: add from 1 to 2 and 3 to 4, $\frac{3}{4}$ inch to 1 inch and reshape as shown by the broken line.

One of the most humiliating statements a cutter can make to either his employer or customer is: Didn't notice he was



Diagrams E and F

bow-legged. And not alone is it humiliating but costly, because it either means a new pair of trousers, if the cloth is to be had, or a misfit suit on hand.

Diagram E will help to remedy this defect; reduce the forepart from 1 to 2 and 3 to 4, say, $\frac{3}{4}$ inch.

Shape the inseam to A.

The Backpart

Add from 5 to 6 and 7 to 8 the same amount as the reduction on the foreparts and reduce from 9 to 10 about 1 inch and add the same from 11 to 12.

If there is no outlet on the outside seam, alter as shown on Diagram F, which is:

Add from 1 to 2, 3 to 4, and 5 to 6 the same amount as the forepart is reduced; add from 9 to 10, $1\frac{1}{4}$ inches if possible, and reduce the same amount from 7 to 8.

The stretching of the outside seam at a point opposite the bow will also help some.

IN LIGHTER VEIN

By A NEW YORK CUTTER

SOMETIMES I wonder whether my mother was really gifted with second sight—the power of seeing into the future—or whether it was the neighbors who were the true prophets.

When, as a child, I used to sit upon my mother's knee, she would pass her fingers lovingly through my golden curls, study the outline of my noble brow and angelic countenance, and with half-shut eyes peer into my future and tell of the fame and wealth that awaited me, expressing the hope that she might live to see it. She is still living and waiting.

The wealth has not materialized, and unless the committee at Columbia University who bestow the Pulitzer prize annually for the literary gem of the year sees these articles and comes across, I don't see where the fame is coming from.

The neighbors had other visions of my future, gloomy visions, filled with jails and electric chairs. Some were even heard to say that I would come to a bad end and hoped that I should be punished in later life for the misdemeanors of my childhood.

There is very little wealth or fame for the average cutter on the Avenue, and I am beginning to think that the neighbors had the more accurate vision of my future, and the trials and tribulations of my life are but features of the punishment I am fated to undergo for my juvenile indiscretions.

I used to think that attaining a position in that famous locality was a reward for my sartorial skill, but now realize that it is a penance to purify my system of the germs that cause swollen heads, and it may be fit me for a more lucrative if less dignified position. To many young cutters Fifth Avenue is a Mecca. They also imagine it an Eldorado. It is one of the many delusions they suffer from.

Few positions on the Avenue are highly paid, but they are ideal for those who wish to perfect themselves in their art. It is the finest school of artistic tailoring in the world. Though I am an English-American (note the hyphen) I do not consider that London can compare with Fifth Avenue in the production of fine work. One also acquires on the Avenue a fine training in CRANKOLOGY, or the science of satisfying sartorial fanatics.

The course of lessons in this science turns some cutters' hair gray and some go bald. But if one has a sense of humor and can take an intelligent interest in the idiosyncrasies of the human race while studying entomology as a side line there is no need to fear any mental breakdown. One gets so absorbed in comparing the mental and moral development of the two-legged and the six-legged bugs that one forgets the worries of one's daily work.

To the young cutter who seeks to make a financial success of his career I would suggest that he gives a thought to the medium-priced tailors and wends his way thither. Generally speaking, the best paid positions of today and of the near future for custom cutters are with the tailors doing a big medium-price trade. These Broadway houses offer big salaries to the right men, and the right men are those who can turn out good work rapidly. Cutters who can combine speed with accuracy, and the men who can do that the most successfully are those accustomed to the use of block patterns.

Contrary to the general opinion of the trade, the skilful use of blocks is an advance on the practice of drafting individual patterns. Any youth can learn to draft a normal pattern in a few hours, but it takes years of experience to draft a pattern for an abnormal figure, and only a cutter who by years of practice in drafting has learned all the ways in which the draft varies for different forms of abnormality is likely to be successful in the use of blocks.

We all like to feel that our work is of a high technical nature, and take pride in a draft for a difficult figure, marking in the curves with the air of an artist and measuring the angles with the gravity of a professor of mathematics. We draft to the sixteenth of an inch and create a pattern that is a thing of beauty and a joy for—until the try-on. Then we pass up the back half an inch, straighten the shoulders half an inch, clear the front of scyes, reduce the skirt, shorten the sleeves, remodel the fronts, etc.

Of course I know that you—learned reader—do not have to make such

drastic alterations, but I assure you that other cutters do. I have seen the work of many of the best draftsmen in New York, and they often do it, and if you are candid you will admit that occasionally you are as far out yourself. I won't say how far I am off myself at times. I might be accused of exaggeration. I usually mention to the customer that the Boy has made a mistake in putting down the measures as I pin in the surplus inches.

When we draft a pattern we but make a draft that differs from the normal in certain points, and the experienced cutter knows exactly these points and the way and amount it will differ, so I would ask if—in these days of efficiency and labor-saving devices—it is not advisable to discard all our prejudices and adopt a method of doing our work that is more practicable, quicker, and more economical in many ways.

In another article I will outline a method of working that I would adopt if I were in charge of a staff of cutters, a method that would increase the efficiency enormously, save a big percentage of the busheling bill, and produce garments that would satisfy customers with the minimum of trying on.

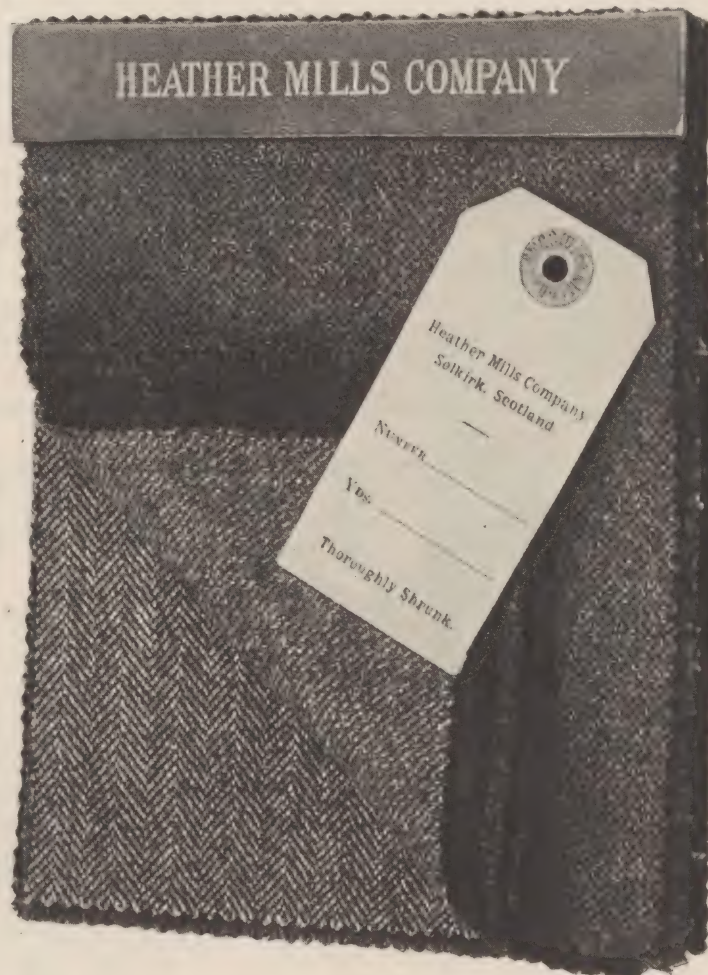
The only one who would be disgruntled at the method would be the cranks who would be unable to find anything to grumble about. The bosses would be so cheerful that they would raise the cutters' salaries at least 100 per cent., and at last the life of a cutter would be one sweet song.

Order your copies early and get ready to send a laurel wreath to crown the brow of
LEICESTER.

HEATHER MILLS FABRICS FOR FALL

GEORGE W. BERNSTEIN & SONS, of Philadelphia, announce that they will have an entirely new line of Heather Mills Company's fabrics for Fall 1919. Many merchant tailors previously supplied with a set of samples of this well known line will be glad to learn that a large assortment of Scotch Tweeds, Worsteds, Cheviots and Saxony's is again available and in the warehouse of their American representatives.

Heather Mills Company's woolsens are sold exclusively by samples, as per illustration, issued to the merchant tailoring trade who use really



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When a tailor orders a number he can be reasonably sure that it will be delivered as a complete assortment is carried in this country and is replenished as the stock diminishes. The Heather Mills Company, of Selkirk, Scotland, guarantee their fabric to be of absolutely pure, fresh wool and free from cotton or shoddy. The very fact that George W. Bernstein & Sons sponsor the line in this country is sufficient evidence that the style and quality measure up to the standards which they personally have been advocating for over fifty years.

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West End View of
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East End View of Designing School

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American Fashion Company

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To Our Customers:

Ordinarily the woolen manufacturers would have opened their fall lines in January, but owing to government contracts, the earliest of them were not shown this year until two months later than usual.

In addition to this, they have reduced the working hours from 54 to 48 hours per week, thereby curtailing their production to that extent.

These are but two of the reasons why the mills are several months late in completing the delivery of their goods. As a result we cannot make shipments as promptly as is our custom.

With the best interests of our customers before us, we are making every effort to complete their orders and are shipping the goods as fast as they are received. We will continue to do so, but in view of the situation, we ask for their co-operation and continued indulgence.

Some few of the manufacturers who did not show any fall samples have since made up lines for immediate delivery.

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